

puppets

art &
entertainment





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in the exhibition catalogue.

Cover: Peter Schumann's 14' contemporary rod puppet, Duke of Naples, presents Daniel Meader's 3'8" 19th century marionette, Mr. Punch. Collection: The Detroit Institute of Arts, Purchase, Paul McPharlin Fund (Mr. Punch); Bread and Puppet Theater (Duke of Naples).

Frontispiece: (Left to right) Deputy, Indian, Billy, Ma Bott, Pat Garrett and Cowpoke Bott from George Latshaw's production of Aaron Copland's *Billy the Kid*, 1958. Collection: The Detroit Institute of Arts, Performing Collection, commissioned by The Detroit Institute of Arts.

acknowledgments 6

preface 7

puppets: art & entertainment 9

exhibition catalogue 65

selected bibliography 83

acknowledgments

by
Nancy Lohman Staub
Executive Director
Puppeteers of America, Inc.

This exhibition was organized by Puppeteers of America, Vincent Anthony, president, a national non-profit corporation founded in 1936 with a current membership of over 3,000.

The exhibition opened June 6, 1980, at the Corcoran Gallery of Art in Washington, D.C. in conjunction with the 13th quadrennial Congress of UNIMA, l'Union Internationale de la Marionnette, a member organization of UNESCO, founded in 1929, with centers or representatives in over 55 nations.

Puppeteers of America and UNIMA are dedicated to the preservation, promotion and development of the art of puppetry which is effected primarily through exhibitions, publications and conferences.

The future of puppetry lies in the increasing number of regional, national and international puppetry centers such as Puppeteers of America and UNIMA which are gaining popular and governmental support.

Puppeteers of America would like to thank all of those who made this exhibit possible, especially Edward J. Nygren and the Corcoran Gallery of Art.

preface

by
Jim Henson
President
UNIMA-USA, Inc.
(the United States Center
of l'Union Internationale
de la Marionnette)

Our continent was formed by different groups of people coming from many countries throughout the world, living and working together and mutually sharing their ethnic backgrounds. Puppetry in North America has benefited from the diversification of our society and the contributions made by all the different forms of puppetry from around the world.

Today, through television and film, people around the world are able to share each other's contributions to the field of puppetry. It is our hope that this exhibit will be a tribute to our international heritage and help us to further explore the role puppetry plays in cultural life, not only in the past and present, but also in the future.

7



Kermit

© Henson Associates, Inc. 1979



Photography by Gary Gruby

puppets: art & entertainment

by

Michael R. Malkin
Professor, Theater Program
California Polytechnic State
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Mountebanks and ministers, anthropologists and aborigines, philosophers and Philistines have long been entranced by the world of puppetry—by the special mystery of objects made live.

Set into motion by the simplest of means—hands, rods, strings—the animated object becomes a puppet not when the operator assumes complete control of it, but at the infinitely more subtle moment when the object seems to develop a life force of its own. This life force, this resistance, this fabulous other that puppeteers create and discover within their objects lends credibility to the magical and fantastical transformation of objects into creatures. This is not surprising because puppetry is magic and we all know it. But we are embarrassed. It is the twentieth century. We are adults. We are civilized. We are sophisticated. We cannot admit to believing in silly things, in magic. So, we pretend that we don't.

9

But children do not have to pretend. Watch them at play, mesmerized by the motion of their figures. They do not have to be told that their puppets are alive, that puppetry is magical. They have always known it. They understand.

The teachers and the doctors, they know it too—because they can use it. But they want to explain it and that is foolish. Magic cannot be explained. Its purpose is to mystify.

Aesthetics

Puppets, like masks, are things to conjure with. Both are instruments for the physical and psychological transformations essential to most ritual and all theater. Mask theater is a half-way point between "live" and puppet theater. The audience can see the mask only as the performer presents it, and they can see the performer only as he is revealed by his mask. The hard sculptured face of the mask forces the performers to

reach out to the watchers and into himself in order to give rein to powerful, but long dormant, modes of expression. The mask is only a symbol, a tangible image, of the spiritual forces that maintain it and are the reasons for its existence. The mask, the role and the actor are fused. The performer's identity is reforged. Protected and disguised by his new form, the performer can more easily conceal, or reveal, his identity. In the sense that the watchers do not care who he is, he no longer matters. He is concerned not with his limitations but his resources, not with himself but his role. He understands as never before that the watchers care not for him but for the *persona* imposed on him by the mask. His habits of working and living, and his philosophies of performing, are wrenched out of joint by the discovery that his mask is not an extension of him but he of it.

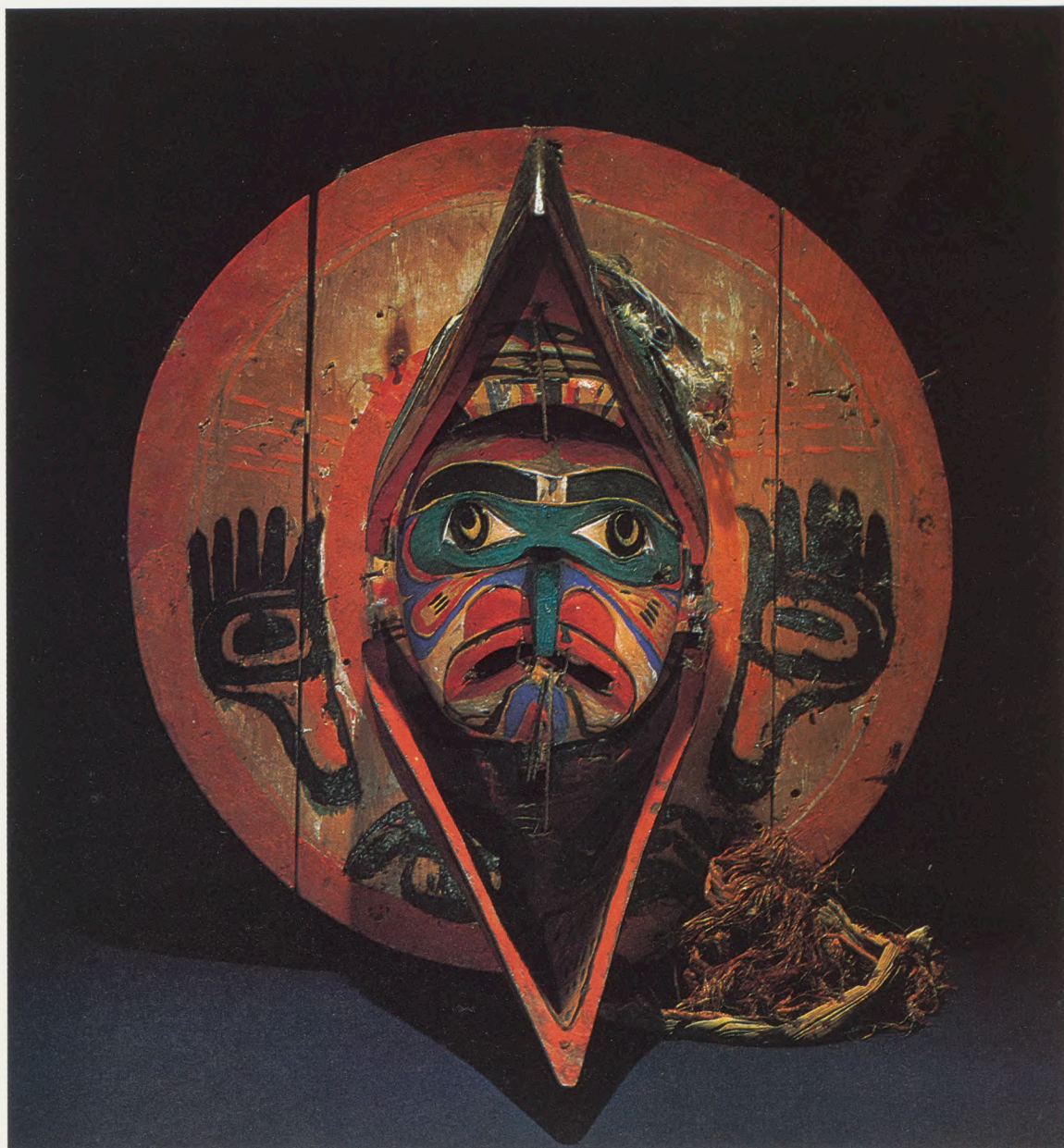
The ritual, educational, psychological and aesthetic properties of the puppet are even more powerful than those of the mask. Not only the puppeteer's face but his entire body is removed from the consciousness of the watchers. His body is completely separate from his being. Not simply he, but his entire world, is metamorphosed.

Even more completely dissociated from his habitual modes of reaction and expression, even more removed from the scrutiny of the watchers than the masked actor, the puppeteer is as free of physical, psychological, creative and social constraints as any performer can hope to be. He has reached the fountainhead of the arts of theatrical concealment and revelation.

In order to express his roles, whatever they may be and whatever form they may take, the puppeteer must become selfless and supremely adaptable. His transformation from person to performer is complete. The possibilities are limitless.

The puppet is no less universal than the mask, but because it is only rarely perceived and presented at its most intense

Raven Mask from the Kwakiutl Indian tribe of the Northwest Coast, animated by strings, collected 1899. Collection: American Museum of Natural History.





Photograph courtesy of Museum of the American Indian,
Heye Foundation

This pre-Columbian pottery figurine, found at Juachin site, Veracruz, Mexico, has moveable arms and legs. Collection: Museum of the American Indian, Heye Foundation.

level, its art and its power are less widely appreciated. Like the mask, the puppet is a primitive, yet rarefied medium for ritual, therapeutic, educational and theatrical statement. With puppetry, as was once the case with the art of the Maori of New Guinea or the Bambara of Africa, the word "primitive" is frequently misunderstood as "simplistic" and therefore not worthy of serious consideration. But with puppetry, as with much so-called "primitive art," we discover not simplicity, but primal force, not the periphery of an art form, but its core. On this level—as primal theater—the puppet may be a much more appropriate and dynamic symbol of drama than the classical masks of comedy and tragedy.

The History of Puppetry

Puppetry has been utilized in the traditional ceremonies of several native American peoples, as well as a folk art entertaining immigrant populations on crowded street corners and in refurbished basement rooms. As a sophisticated performing art, it has found its way to the stage, the movies, nightclubs and television. As a tool for teaching and therapy, puppetry has been utilized by countless clinics, hospitals and elementary schools. Evidence of puppetry's importance in North American culture can be found in its long and fascinating history from pre-Columbian times to the present.

The shamans and tribal elders of several native American peoples were keenly aware of the ritual force and startling transformational power of puppetry. As lawmakers and religious leaders, they used puppets to impress, shock and mystify uninitiated participants in tribal ceremonies. Whether or not even the most devout spectators ever believed that the puppet animals, gods and demons were real, all were undoubtedly awed by their dazzling and splendid artificiality.



Milwaukee Public Museum Photo

A pair of Menominee magic trick puppets, collected in 1919. Collection: Milwaukee Public Museum.

Pre-Columbian Puppets

The earliest puppets or puppet-like figures in North America date from between 300 A.D. and 600 A.D. Some hand-modeled and some molded clay statues with articulated limbs created by pre-Columbian Indian cultures in what is now Mexico have been preserved in a number of museum and private collections. The Teotihuacan culture of the central plateau region, the Central Veracruz culture of the Gulf Coast and the Mayan culture of southern Mexico and Guatemala all produced articulated figures. Extant pieces, all of which are carefully designed and elaborately decorated, are of hollow clay and vary in height from approximately three inches to just over 24 inches.

It has been suggested that the articulated figures were used as puppets or children's dolls. Similarly fashioned unarticulated figures seem to have served burial, fertility and other ceremonial, as well as decorative, functions.

In a Mexican village, some time before 1590, a Spanish friar saw a Toltec medicine man make a tiny figure dance in the palm of his hand, but his description is unclear. The performance may have been a latter day reflection of some pre-Columbian technique or simply an entertaining parlor trick learned from a Spanish soldier or performer.

13

Woodland Tribe Puppets

Sixty-five years later, a European immigrant to Canada saw an Iroquois medicine man use a cleverly designed puppet squirrel to demonstrate that his herbs were strong enough to bring the dead back to life. Ojibway and Menominee tribes also used puppets or puppet-like figures in their rituals or performances.



Hopi Puppets

In what is now northern Arizona, the Hopi, a pueblo-dwelling Indian tribe, still use puppets in their *Palölökon*, or water serpent ceremony. *Palölökon* is probably related to *Quetzacoatl*, the large, feathered serpent of the Toltec and Aztec cultures. The water serpent is believed to inhabit subterranean seas and uses the surface waters of the earth as windows through which it can observe people and events in the world above. All liquid—water, sap, blood—is in the control of the *Palölökon*. When displeased, it is thought to cause droughts, floods or earthquakes.

During the spectacular Hopi ritual, as many as six five-foot long, elaborately painted and decorated rod puppet serpents are appeased with symbolic offerings of cornmeal. As the participants approach the entrance to the large, underground ceremonial chamber, or *kiva*, all light inside is extinguished. After a few minutes, the light is rekindled and the firelight glow reveals that, under the cover of darkness, a large, intricately designed fabric screen has been placed across the room. In front of it, the participants place miniature corn stalks which have been set in clay bases. At this point, musicians behind the screen make a frightening, roaring noise using special wind instruments made from dried gourds. Moveable sun shields on the screen lift to reveal holes through which the heads and bodies of the plumed water serpents undulate into view. Swaying in time to the chanting of hidden singers and to the eerie howling and moaning of the gourds, the snakes stretch up and out toward the spectators. Hovering above the tiny cornstalks, the creatures bob and turn in a hypnotic aerial ballet, their thin bodies weaving strange patterns in the air. Suddenly, they swoop downward and sweep away the miniature cornfield. A dancer impersonating *Hahaiwuuti*, the mother of all *kachinas* (ancestral spirits), then approaches the



Milwaukee Public Museum Photo

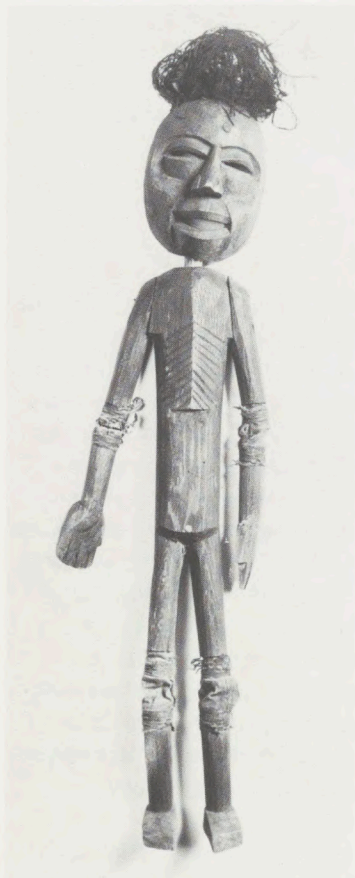
16

Above: Part of a mask, the duck's mouth was animated by strings; collected in 1915 from the Kwakiutl Indian tribe of the Northwest Coast. Collection: Milwaukee Public Museum.

Right: Box puppet made by Tony Hunt, used in potlatches at Alert Bay, British Columbia, 1970. Collection: British Columbia Provincial Museum.



Photo by Eberhard E. Otto



Photograph by Carmelo Guadagno, courtesy of Museum of the American Indian, Heye Foundation

Mechanical wood figure, collected before 1926, from the Kwakiutl Indian tribe of the Northwest Coast. Collection: Museum of the American Indian, Heye Foundation.

serpents and "feeds" them from a tray heaped with cornmeal. After the snakes have eaten, performers dressed as mudhead *kachinas* try to push them back under the sun shields. The serpents resist and toss some of the dancers high into the air. At last, the *Palölökon* are forced back into their holes and the sun shields are lowered. Once again, the *kiva* is plunged into darkness, the screen is removed and the performers depart.

The head of a large puppet snake is made from a carved and painted gourd or piece of cottonwood. The staring eyes are made of small buckskin bags which are painted and attached to the top of the head. A radiating diadem of hawk feathers is tied to the back of the head, and a red leather tongue dangles through the sharp, carved teeth. The body is fashioned over a central control rod to which a series of hoops, larger at the head and smaller toward the tail, is attached.

Another Hopi ritual featured string puppets of maidens grinding corn on small stone slabs. These and other ritual figures were used by the Hopi to heighten the drama and spectacle of their religious or semi-religious performances.

17

Northwest Coast Indian Puppets

Until the end of the nineteenth century, in the vicinity of British Columbia, Northwest Coast Indian tribes such as the Haida, Tsimshian, Niska and Kwakiutl used puppets in their rituals and ceremonies.

The Tsimshian and the Kwakiutl used articulated wooden crabs. When pulled sideways, these figures skittered over the ground on rollers hidden on their undersides. The rustling and cracking of the moving parts resembled the sound of live crabs scuffling along shoreline rocks or leaves.

Other figures were placed in specially prepared boxes which were hidden in shallow ditches in the floor of the cere-

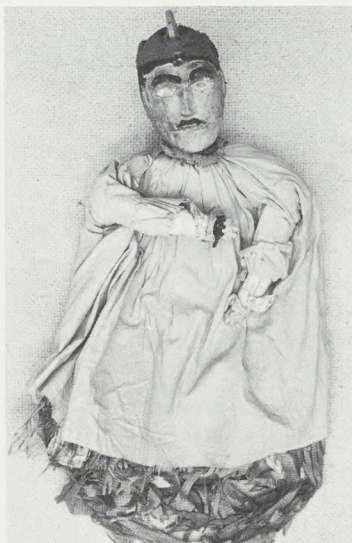


Photo by David L. Young

Hula ki'i puppet from Hawaii of the late 19th or very early 20th century. Collection: National Museum of Natural History, Smithsonian Institution.

monial chamber. Strings were extended from the puppets over beams to another part of the chamber where concealed manipulators watched and waited for their cue. At the proper moment, the strings were pulled and the figures would spring into view with their arms outspread.

Hawaiian Puppets

Native Hawaiians used puppets to make light of their everyday problems and to satirize local customs, politics and personalities. From eyewitness accounts of the late nineteenth century, it is known that one-third life size hand puppets were the chief characters in the Hawaiian *hula ki'i*. These vigorous and bawdy performances were potent satires on local laws, customs and personalities. The puppets were made from common local materials. Heads were more or less realistically carved from soft wood and the costumes were fashioned from a tapa cloth called *mahuna*. One performer operated all of the puppets. A small group of musicians, each of whom played a small, drumlike instrument known as the *ipu*, provided a musical background. These musicians also served as interlocutors who would interrupt the play to shout comments at the characters or interpret some of the mimed action for the audience. The plays involved stock comic types in plots centered on Hawaiian village life.

In one *hula ki'i* play, the character Puapuakea challenged the boastful warrior, Maka-ku. The first three of a series of contests—javelin throwing, sling shooting and stone throwing—all resulted in ties. In the fourth contest, the classical Hawaiian martial art of *lua*, which is similar to but more violent than *jju-jitsu*, Puapuakea won—after a long struggle—by a scant three points. During this contest, the heroes were closely watched by two sisters who fell in love with them. After

a series of amusing episodes, the women won the affection of the, at first, unwilling warriors.

Quite possibly, the heavy influx of Europeans to Hawaii during the last quarter of the nineteenth century dampened the communal spirit and simple joy that was the heart of the plays. In any event, the performances diminished in vigor and frequency after the 50th birthday celebration of King Kalakaua during the 1880s.

Early European Puppetry in North America

At the dawn of the sixteenth century, Europeans arrived to explore what they called the New World. Their arts, their religions, and their amusements came with them; frequently supplanting the rituals and folkways of Native Americans.

The first evidence of European-style puppetry in the New World dates from 1524. During that year, a Spanish magician/puppeteer accompanied Hernando Cortez when he left what is now Mexico City to search for gold in Honduras.

Although little is known concerning such European born puppeteers during the sixteenth and seventeenth centuries, few, if any of them, were likely to have been anything more than semi-skilled popular entertainers. But in the eighteenth and nineteenth centuries, many European and Oriental puppeteers moved to America, bringing with them their own skills, styles and traditions of puppetry; the large paladin puppets of Sicily, Karagoz from Turkey and Greece, Punch and Judy hand puppets from England, and shadow figures from China. Some of the performers toured with circuses, many took to the road on their own, and still others settled in major cities where the old forms were preserved in the original languages and styles—sometimes on a professional, but more usually on a semi-professional or amateur, basis.

Prime Minister, shadow figure,
Ch'eng-tu, Szechuan Province, West
China, early 20th century, used by
Pauline Benton's Red Gate Players.
Collection: gift of Miss Pauline Ben-
ton to the Permanent Collection of
the Minnesota Museum of Art,
71.37.81.



Courtesy of the Minnesota Museum of Art

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21

Above: Broadside for "Professor" A. Walker's Punch and Judy show, 1855. Collection: Jay Marshall.

Right: George "Pinxy" Larsen's Punch and Judy, c.1940. Collection: Jay Marshall.



Library of Congress

"Punch and Judy at Rockaway Beach," from *Scribner's Monthly Magazine*, July 1879.

Punch and Judy

Punch and Judy are the reigning monarchs of that diminutive up-side-down and backwards farcical puppet world where the only thing that's funnier than pain is agony. They shimmer with mischief, twinkle with arrogance and sparkle with the rough and ready wit of the streets. Their shrewdly timed pauses, outlandish egos, ridiculous ignorance, hysterically flamboyant rages and impotent violence are in the mainstream of a broadly comic tradition that predates all written drama.

By the early nineteenth century, the jaunty hand puppet anti-hero had smuggled his way onto North American street corners using innumerable aliases. In the French Quarter of New Orleans he was Guignol, in New York's German beer halls he was Kasper, in the Danish settlements of the midwest he was Master Jakel, in Russian neighborhoods he was Pet-roushka, and in the Greek *tavernas* and coffee houses of Chicago he even altered his shape, but not his personality, to become the shadow puppet Karaghiozis.

In all of his thinly veiled national guises, the feisty, shrill-voiced Punch and his deserving wife, Judy, represent the longest lived and most vigorous tradition of folk puppetry that Europe and North America have ever known.

Punch and Judy showmen or "professors" as they were, and still are, known usually took to the road by themselves or with traveling circuses, medicine shows and carnivals bringing their special brand of comedy to the impoverished but ambitious immigrants of the big city streets and the tough, sun-weathered inhabitants of frontier towns. These were the people who most loved and appreciated—even if they did not always pay for—Punch's raucous comic style and boundless energy.

Striking with hilarious verve, Punch lambasted timeless human foibles and gleefully skewered the most prominent political personalities and social problems of the day.



Ralph Rinzier

"Papa" Manteo in his workshop,
1976.

Building on the history and traditions of their art, the great Punch and Judy professors of the twentieth century have continued to delight audiences of all ages and types with the predictably outrageous antics of their puppets.

The Manteos

In spectacular historical dramas, complete with knights in gleaming armor, hundreds of eighty to two-hundred pound figures, flaming and bloody battles that used real fireworks and gallons of beet-juice blood; treacherous villains, strong-willed maidens and gallant heroes charged and clanged across the sturdy wooden stages of small theaters in almost every North American city with a sizeable immigrant population from Sicily and Southern Italy. Arriving on this continent in the years following the American Civil War, they were invariably family enterprises as well as poignant reminders of the old country, and conspicuous points of cultural pride within their communities.

One such family, the Manteos, still performs the knightly legends of Charlemagne and Constantine using the traditional four-or-five foot tall, impressively carved and elaborately costumed figures. They are manipulated from above by means of two iron rods, one attached to the head and the other to the right hand with a rope to the left hand. The noisy and deliberate stiff-legged gait of the characters is produced by allowing the legs of the puppets to move as a result of their own momentum as the sweating and heavily muscled operators rock the puppets back and forth across the stage. Performed serial fashion every night, a single play often takes six months to run its course from opening scene to grand and spectacular denouement.

In 1894, the twenty-one year old Agrippino Manteo emigrated from Sicily, where he had spent his childhood as an ap-





Above: Chinese Ball Juggler, c.1870, used by Oliver Lano in vaudeville acts. Collection: The Detroit Institute of Arts, Paul McPharlin Bequest.

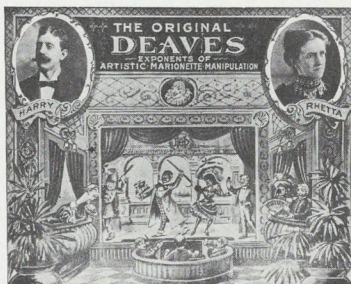
Opposite: Guprino "Detto" il Meschino and Milano de Aglante, traditional Sicilian marionettes constructed by the Manteo family in 1915, were used in performances of the *Storia dei Paladini de Francia*. Collection: Papa Manteo Life Size Sicilian Marionettes.

prentice in a puppet theater in Catania. He and his young wife settled in Argentina where he worked full time as a baker. After hours, he and his wife gradually built their cast of paladins. From 1896 to 1912, the Manteos operated a puppet theater in Buenos Aires. The family business was a restaurant which had been added to the theater in 1900, but the family passion was the theater. Agrippino returned to Europe to serve in the Italian army during World War I. At the close of the war, he went to New York, sent for his family, put together a new troupe of figures and, in 1923, opened a theater on Manhattan's Lower East Side. Five years later, with his five children now grown and helping with the theater, he moved to newer quarters on Mulberry Street. At first, as in the old country, the members of his audience were men from the neighborhood. After a few months, however, his theater was drawing people from all over the city. Mrs. Manteo sewed and repaired the costumes, Agrippino read the male parts, one of his daughters read the female parts, and his three sons manipulated the hundreds of heavy figures.

After 1936, the Manteos no longer performed regularly. But even today Agrippino's grandson and *his* children still enthusiastically—if only occasionally—perform episodes from the great *Orlando Furioso* cycle. From master to apprentice, from first generation into the second and third, a great puppet tradition from the Old World continues in the New.

The Lanos

Another Italian family, the Lanos, gave North America three generations of popular circus/vaudeville-style puppeteers. Alberto Lano arrived from Italy in 1825, bringing with him a dozen marionettes with which to earn his livelihood. For five years he toured from town to town, playing in any circum-



Above: Broadside for Harry and Rhetta Deaves' Marionettes, c.1900. Collection: James & Jean Eastland.

Opposite: Walter E. Deaves' Cake Walkers, c.1900. Collection: The Detroit Institute of Arts, Purchase, Paul McPharlin Fund.

stances that offered the promise of pay. In 1830, he joined the Thayer Circus where he worked in the side-show as a puppeteer and performed on the slack rope in the main show. Two years later, his son Oliver, was born. By 1840, the family, with a few assistants, had begun touring on their own. Until their retirement in 1894, the Alberto Lanos continued to tour and perform throughout the United States, Canada, Mexico and South America.

Oliver toured with them until he was twenty-five. Then he struck off on his own, sometimes touring with circuses, and other times with his family and occasional partners, through North, South and Central America. In 1874, his son, David, was born.

At the age of ten, the boy was sent to apprentice with his grandparents' company. In 1887, David returned to his father's troupe for a few months, but within a year, left to tour on his own. For four years he was virtually adopted by a woman in St. Louis, where his interest in puppetry was nurtured. In 1893, he was back on the road, working in dime museums, fair shows, circuses and medicine shows. He remained active until his death in 1957.

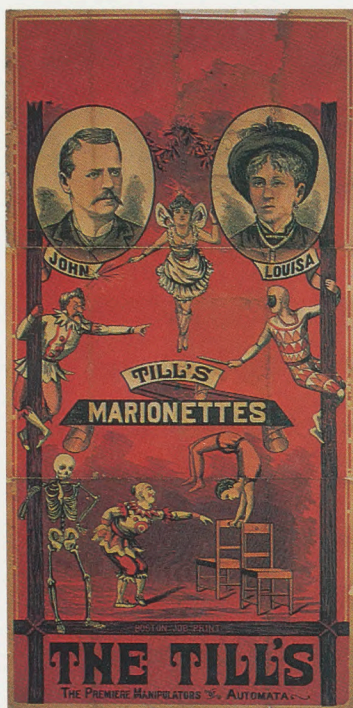
Although the Lanos, and other puppeteers like them, occasionally attempted full-length plays or experimented with shadow puppet theater, they were most comfortable with the knock-about world of Punch and Judy, and they gloried in the lavish vaudeville and variety shows. Whatever their repertoire, their stock-in-trade was pure and simple delight.

Vaudeville Puppetry

The best vaudeville showmen were precisely what they claimed to be, entertainers extraordinaire.

During the latter half of the nineteenth century, large English





Above: Poster for John and Louisa Till's Marionettes, late 19th century. Collection: James & Jean Eastland.

Opposite: Multiple exposure photograph of Frank Paris' breakaway skeleton, 1937. Collection: Frank Paris.

companies such as Bullock's, Till's, Clun Lewis's, Barnard's and Holden's toured throughout North America playing in fairs, music halls and tent shows. Later the tradition developed second and third generations with domestic troupes such as Mantell's Manikins and Deaves' Marvelous Marionettes. Because these slick fast-paced variety shows never left a puppet on stage long enough to outlive its welcome, the biggest and most exciting shows often needed scores of characters and required huge wagons or vans for transportation.

The cast included marionette versions of every conceivable type of entertainment offered in the live theater and circus, albeit in miniaturized and satirized form. There were cowardly lion tamers, a dazzling variety of trained animals, acrobats of all sorts, devastatingly pompous musicians, impossibly nimble dancers, jugglers, scantily clad pretty ladies, circus strong men and slap-stick comedians. Trick marionettes were particularly popular and included: a fat lady who waddled onto the stage then flipped over and was transformed into a hot air balloon that rose from the stage and sailed off into the wings, the Grand Turk who swaggered onto the stage and frightened the other characters, but at the first real threat to himself fell apart into five or six squealing children who scurried offstage to hide, and dissecting skeletons who grinned with sinister charm and literally went to pieces while they danced.

Although they relied heavily on stock characters and standard stage bits, the best companies enchanted their audiences by giving zany new twists to the old, familiar vaudeville turns. Few company owners ever became wealthy, but their priceless legacy of laughter and delight has funded a continuing tradition and has gently enriched the lives of all who knew and loved their shows.





Mexican marionettes in the style of Rosete Aranda, late 19th or early 20th century. Collection: Nancy Lohman Staub (Maximilian Soldier); The Detroit Institute of Arts, Purchase, Paul McPharlin Fund (Bull, Indian and Soldier).

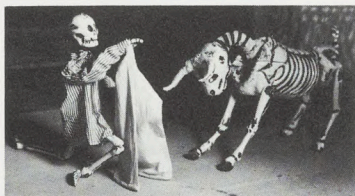
Mexican Puppetry

Some time before 1832, a marionette theater seating over 300 people opened in Mexico City. Its operator, Ambrosio Prunella, combined broad political satire with traditional circus-style puppets and elaborate visual representations of life in the streets, taverns and markets of Mexican cities and towns.

Hand puppets became popular after they were introduced by the French who accompanied Maximilian to Mexico in 1864. This style was eventually adapted by native semi-professional puppeteers who carried their simple wood and canvas puppet booths from town to town.

During the 1860s, in the town of Huamantla, Tlaxcala, the owner of a small amusement park persuaded Leandro Rosete Aranda, his brothers and sisters to produce and perform puppet shows for visiting children. In 1880, after years spent polishing their skills, developing their repertoire and earning a reputation in the provinces, the family opened a season at the Teatro del Seminario in Mexico City. Their variety style entertainment and detailed representations of Mexican village life were highly successful. Leandro Rosete Aranda and his brothers toured theaters, halls and even bull rings, until the death of Leandro at the turn of the century. The marionette productions were continued for a number of years by his sons. Even today, several touring companies operating under the prestigious Rosete Aranda name still perform their own versions of the popular, Mexican-style marionette show. These performances include the usual clown, acrobats and dissecting figures, but give special attention to native traditions, festivals, dances and sports.

In the 1920s and 1930s, Roberto Lago and other young puppeteers shifted their interest from traditional forms to experimentation with new themes and more refined production and



Courtesy of Alan G. Cook

Above: Rosete Aranda's skeletal bull and bullfighter, 19th century.

Right: Don Juan from Teatro Nahuatl's production of *Don Juan Tenorio* (1930s), producer; Roberto Lago. Collection: Roberto Lago and Alan G. Cook.





Lionel Simmons



Photo: Andrew Oxenham, Toronto, Ont.

Above: The Puppetmongers Powell operating several of the soft-sculpture characters in their 1976 production, *The Miller and His Wife*.

Opposite: A scene from *The Wabenaki*, performed by the Mermaid Theatre, 1976.

design concepts. Although still primarily concerned with native Mexican traditions and culture, their work was tempered by their growing interest in Asian and modern European puppetry. Whereas the traditional puppeteers were excellent within their limited spheres, the new generation of Mexican puppeteers have continued to seek inspiration from contemporary art, literature, design, dance and theater.

Canadian Puppetry

For the past two hundred years, most of the puppet traditions of Canada have, like its immigrant population, come from England and France. Punch and Judy and marionette vaudeville shows have always been particularly popular.

After World War I, some Canadian puppeteers made an effort to challenge stereotypical attitudes toward puppetry. In the 1930s, Toronto-based marionette artist, Muriel Heddle, toured eastern Canada and the northern United States with a repertoire of Shakespearean plays. Rosalynde Osborne Stern produced a marionette version of Aristophanes' *The Clouds* in 1938. Presented for university audiences in Toronto, it was moderately successful.

In the years since World War II, Canadian puppeteers, with occasional governmental help, have been extraordinarily dedicated and active in expanding the horizons of puppet theater. The Coads of British Columbia, the Tilroes, the Puppetmongers Powell, Nancy A. Cole, Ken McKay and the Vanderguns of Ontario, the Vellemans and the Mermaid Theatre of Nova Scotia, and Théâtre Sans Fil of Quebec, together with others, have increased the audience for more contemporary styles and experiments in puppetry.

The brother and sister team of Ann and David Powell, for example, have developed a style that depends less on beauti-



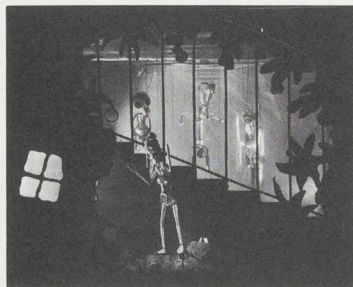
Fernard R. Leclair, Ottawa, Canada

Above: Rehearsal of Felix Mirbt's production of August Strindberg's *The Dream Play*, 1977.

Right: A scene from *Blue Sky Takes a Wife* performed by the Montreal-based Théâtre Sans Fil, 1977.



Courtesy of Théâtre Sans Fil



Courtesy of Alan G. Cook

ful puppets and more on good acting, cleverly written material and smoothly expressive manipulation. In *The Miller and His Wife*, they use rod puppets purposefully fashioned in a chunky naive style and deliver their lines in a superbly refined and hilariously detached manner. If their puppets are not impressive as sculpture it is because they want to make their puppet making subordinate to their highly individualistic brand of puppet theater.

Canadian puppeteer Ken McKay has remarked that: *If any generalities about Canadian puppetry can be made at all, they are simply such words as "North American," "varied," or "increasingly internationalized." Indeed, a growing sense of individualism among puppeteers encourages each company's work to be distinctive and original whenever possible, and it is this quality that has been noted among those troupes that have achieved international recognition in recent years.*

35

Puppetry in the 1920s and 1930s

The most prominent puppeteer of the depression era was Tony Sarg. Born in Guatemala and educated in Germany, Sarg moved to London and then to New York, becoming a United States citizen in 1921. Strongly influenced by the vaudeville-style Thomas Holden marionettes he had seen in England, Sarg operated one of the most widely known troupes in North America during the 1920s and 1930s. His productions were notable for their professionalism and polish.

Sarg was primarily a gifted designer and caricaturist who rarely manipulated puppets or directed his own shows. Nonetheless, his touring marionette productions of such old puppet theater favorites as *Ali Baba and the Forty Thieves*, *Treasure Island*, *Alice in Wonderland*, *Robin Hood*, and *Rip Van*

A scene from Blanding Sloan's production of *Sky Girl*, c.1923.

Right: Courtroom scene from *Gullible's Travels*, during a national tour of the Yale Puppeteers.

Below: A scene from Tony Sarg's 1939 touring production of *Robin Hood*.



Courtesy of Harry Burnett

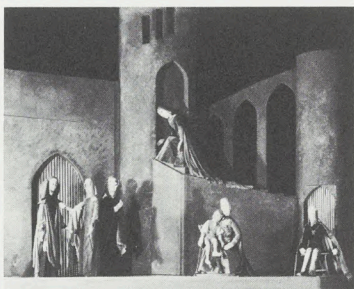


Courtesy of Nancy Staub



37

Donald Cordry's Rod Juggler Clown,
1928. Collection: Alan G. Cook.



Courtesy of Marjorie B. McPharlin

Architectural setting for Maeterlinck's *The Death of Tintagiles*, produced by Marjorie Batchelder McPharlin in 1937.

Winkle brought a new and expertly contrived visual charm to North American puppetry.

Sarg's talents and personal warmth drew many gifted people to his company. Among his students and protégés were many puppeteers who were to become well-known in their own rights: Bil Baird, Sue Hastings, Rufus and Margo Rose, and Donald Cordry.

Recognizing the limitations of traditional puppetry in terms of its style and subject matter, a number of other artists and troupes working between World Wars I and II sought to add a new dimension to puppetry as a performing art. The Tatterman Marionettes, Ellen Van Volkenburg, Paul McPharlin, Remo Bufano, the Yale Puppeteers, Roberto Lago, Ralph Chessé, and Martin and Olga Stevens among others, were beginning to take puppetry into areas other than traveling vaudeville, family and cabaret-style entertainment.

Helen Haiman Joseph of Cleveland, who began working with puppets in 1915, influenced many midwestern puppeteers with her hand puppet productions for children and adults. Her popular *A Book of Marionettes*, published in 1920, became something of a bible for young puppeteers. It was the first book published in the United States that placed as much emphasis on the history, literature and aesthetics of puppetry, as it did on the basic mechanics of how to build marionettes and marionette stages.

A major force in the study and development of North American puppetry, Paul McPharlin, was born in 1903. An active puppeteer in the 1920s, 1930s and 1940s, McPharlin made his most lasting contributions as a theorist, chronicler, teacher and proselytizer of puppetry. His book, *The Puppet Theatre in America: A History 1524–1948*, which was first published in 1949, remains the most complete, well-documented and authoritative study of its kind.

As an editor, author and publisher of materials on puppetry,



Photo by David L. Young

Tiresias, made by Remo Bufano for the 1931 production of Stravinsky's *Oedipus Rex*. Collection: The Detroit Institute of Arts, Gift of Mr. & Mrs. Cedric Head.

he was apparently indefatigable. His international yearbooks of puppetry and his *Puppetry Imprint* series preserve first-hand accounts of late nineteenth and early twentieth century puppetry that can be found nowhere else.

Without question, he was North America's first major scholar and critic of puppet theater, as well as a keen observer of European puppetry. He was also one of the organizers of the Puppeteers of America. Never a well-known performer, he was, nonetheless, an important influence on the scores of performers with whom he came into contact. His progressive opinion that moving figures under human control can transcend the accomplishments of human actors is now taken for granted by a generation of puppeteers who were not yet born when McPharlin died in 1948.

In 1931, the innovative puppeteer and stage technician Remo Bufano built a group of ten-foot high puppets from the designs of Robert Edmund Jones for Stravinsky's *Oedipus Rex*. Performed by the Philadelphia Orchestra, the production was conducted by Leopold Stokowski. First presented at the Philadelphia Opera House, it was later performed at New York's Metropolitan Opera House.

Although most puppeteers had to tour their shows in order to earn their livings, some strove to establish permanent theaters where they could work with greater ease and efficiency. A particularly prominent company, the Yale Puppeteers, was founded in 1923. After touring for a number of years, they opened the Turnabout Theater in Los Angeles, which was in operation from 1941 to 1960. Audiences sat on reversible streetcar seats. During the first half of the evening, a puppet performance was played at one end of the stage. At intermission, the seats were reversed so that the spectators could witness a live show on a stage at the other end of the room. The witty, satirical plays and musical reviews of Harry Burnett, Forman Brown and Richard Brandon created a unique style and

Terence Von Duren's sketches for the Troll King (*right*) and for the Hall of the Mountain King (*below*), *Peer Gynt*, 1937, produced by William Duncan and Edward Mabley, Tatterman Marionettes. Collection: Ruth Duncan.

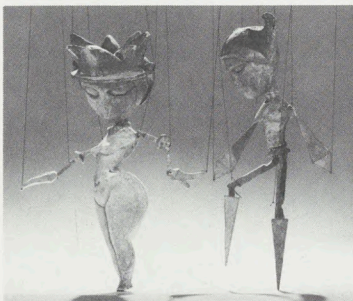


40



Troll King as an Old Man from *Peer Gynt*, 1937, produced by William Duncan and Edward Mabley, Tatterman Marionettes. Collection: Ruth Duncan.





42

Above: These marionettes were made by Michael Carr for lighting experiments directed by theater designer Edward Gordon Craig in 1914. Collection: The Detroit Institute of Arts, Gift of Helen Haiman Joseph.

Opposite: Everyman, designed and made by Aurora Valentinetti for the Valentinetti Puppeteers production of the English morality play, *Everyman*, 1968. Collection: Aurora Valentinetti.

consistent audience for one of the longest-lived permanent puppet theaters in North America. Their success as a resident puppet theater company encouraged similar ventures in many cities across the United States and Canada.

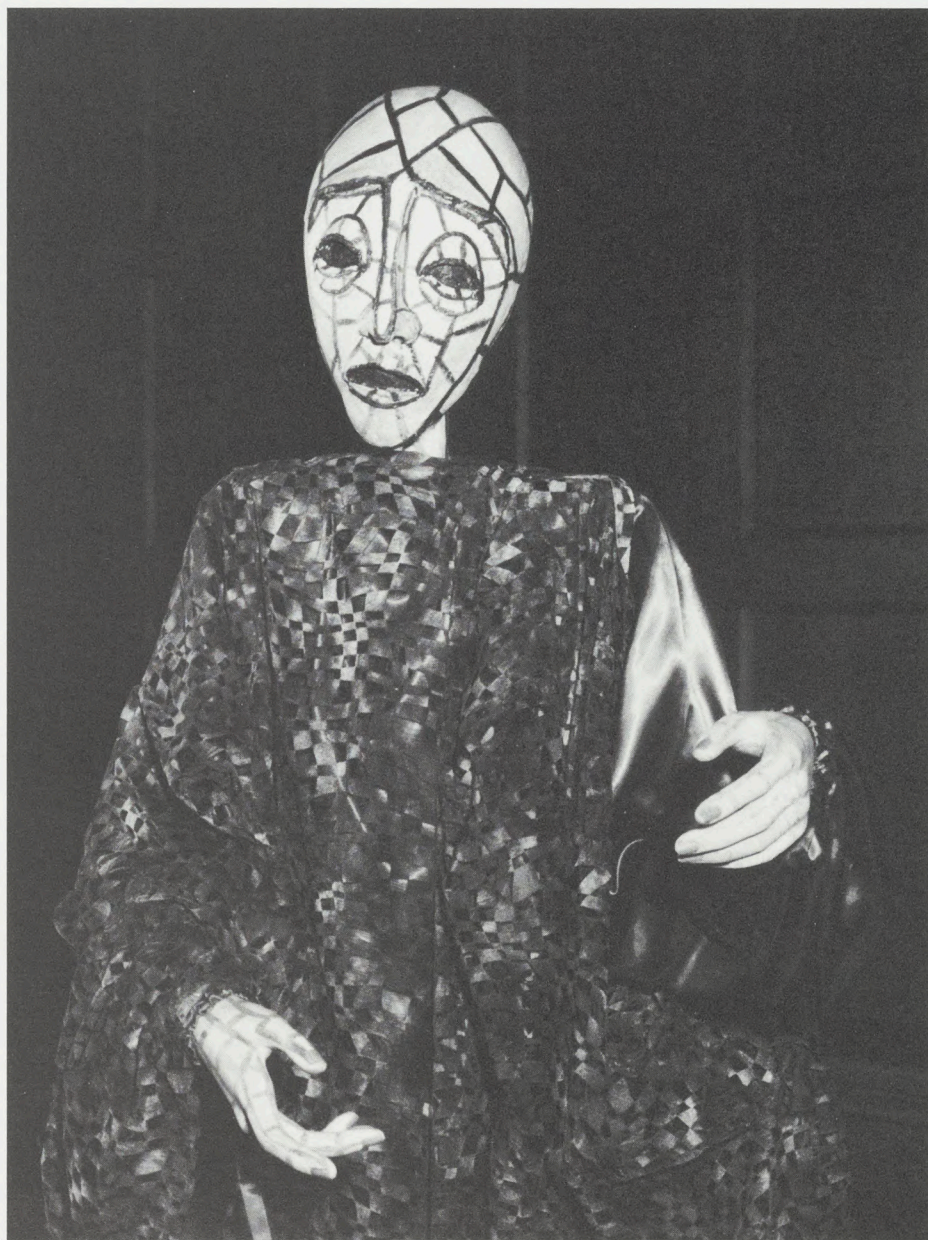
Classical Theater on the Puppet Stage

Fine puppet theater productions of works intended for the legitimate stage can develop a rare and hybrid species of theatrical force and energy that frequently astounds and delights even the most devoted theatrical purists.

Following the lead of Ellen Van Volkenburg's 1916 production of *A Midsummer Night's Dream*, a number of puppeteers began to produce material that was originally intended for the opera stage or the legitimate theater. Greek and Shakespearean comedy and tragedy, nineteenth century European opera and twentieth century plays were all produced on the puppet stage. Rosalynde Osborne Stern, Ralph Chessé, Perry Dilley, Jero Magon and Blanding Sloan were particularly influential as producers and proselytizers of "classical" puppet theater.

A notable experiment was The Tatterman Marionettes' 1937 production of Henrik Ibsen's *Peer Gynt*, with a large stage, eight operators, forty-four marionettes, eleven scenes and spectacular designs by Terence Von Duren. After the company's owners, William Duncan and Edward Mabley, settled in Ohio in 1921, The Tatterman Marionettes produced a broad range of plays geared for adults as well as for children. Like so many puppeteers, they had few serious technical limitations, but were constantly searching for and experimenting with subject matter that was appropriate for their theater.

For thirty-three years, Peter Arnott, a theater professor at Tufts University in Massachusetts, has been touring productions of such plays as Euripides' *medea*, Sophocles'



Right: Ernest P. Wolff's puppet production of *Aida*, Act I, 1949.

Below: Eugene O'Neill's *Emperor Jones*, performed by Ralph Chesse's Marionettes in a revival of the original 1928 production, at the 1957 Puppeteers of America National Puppetry Festival.



Chicago Historical Society, gift of Mrs. Ernest P. Wolff



Courtesy of Professor Mel Helstien, UCLA

The Queen in the University of Connecticut's production of Pushkin's *The Golden Cockerel*, 1977.



Oedipus the King and Marlowe's *Dr. Faustus* with considerable success. In his 1964 book, *Plays Without People*, Arnott reverses some common arguments against the use of puppets for classical drama by noting that some spectators enjoy historically accurate stylizations on the obviously artificial puppet stage that they might not accept if played by live actors.

Frank Ballard's large-scale shows performed by his students at the University of Connecticut are another testament to the extraordinary possibilities of the puppet theater. Each of his productions fills the stage of the university's main theater and frequently mixes life-sized rod puppets or marionettes with live actors. He has designed and directed special adaptations of such works as *Kismet*, *Two by Two*, *The Love of Three Oranges*, *Peer Gynt*, and Pushkin's poem, *The Golden Cock-erel*. Always inventive, disciplined and excellent, Ballard's productions take most of an academic year to build and rehearse.

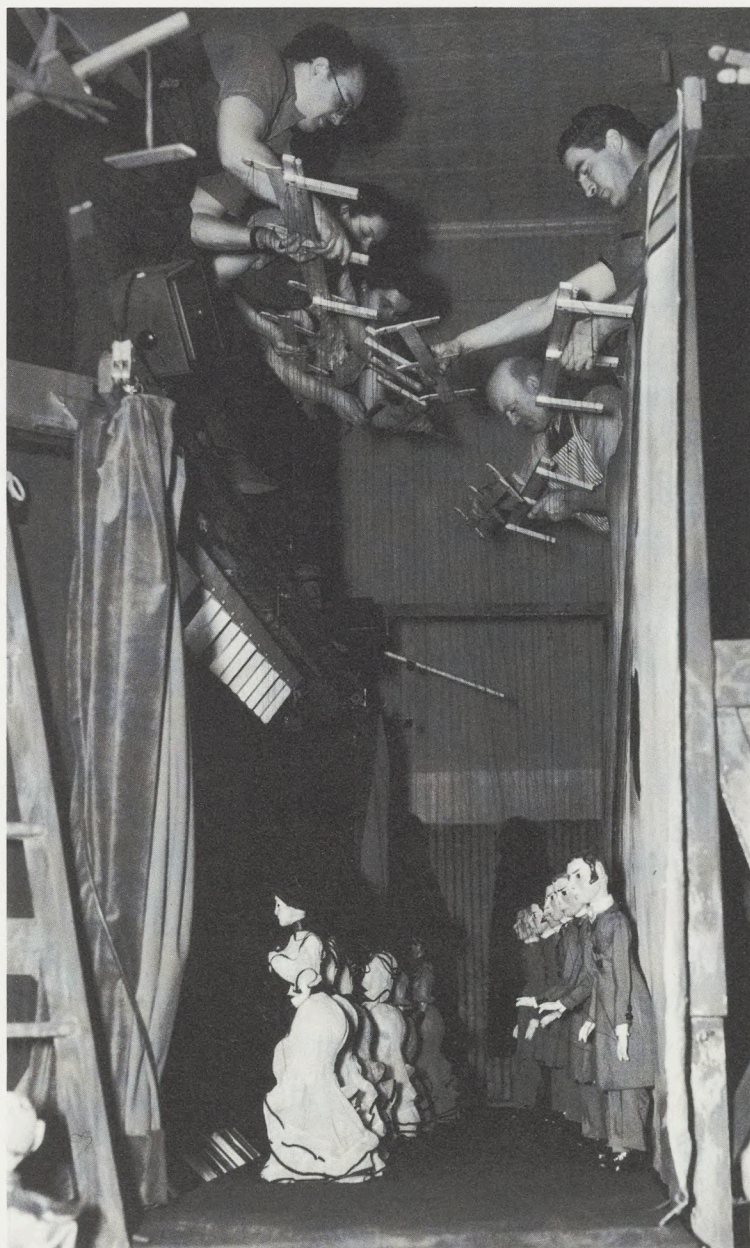
Of course, mediocre puppet productions, like mediocre live productions can make even the best of plays seem halting and stilted. But in the hands of fine puppet theater artists who understand the literature as well as the special magic and limitless possibilities of their medium, the works attain a level of power and immediacy that is different from, but no less excellent, than the best of live productions.

W.P.A. Puppets

At the height of the new surge of interest in puppetry during the 1920s and 1930s, federal funding became available for puppet theater in the United States. Despite the Great Depression and the resulting financial hard times, the immediate future for puppetry seemed to be brightening.

On March 31, 1933, the Congress of the United States

Backstage during a New York City
W.P.A. marionette production of
String Fever, spring 1938.



Library of Congress Collection on permanent loan to the Research Center for the Federal Theatre Project,
George Mason University, Fairfax, Virginia

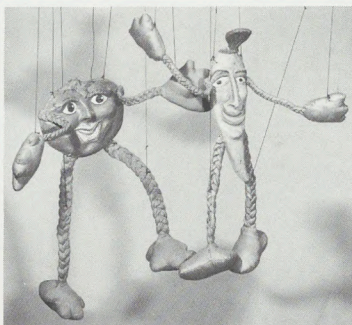


Photo by David L. Young

W.P.A. string puppets of a tomato and a carrot. Collection: Margo Lovelace.

passed the first Relief Act to help create jobs for the unemployed. During the following two years, a number of similar programs were created. These included the Federal Emergency Relief Administration and the Civil Works Administration. All of these projects were in some measure superseded by the Works Progress Administration, which was legislated into existence on April 8, 1935. From 1933 to 1941, these programs sponsored numerous puppet theater projects. Some of them were carried out under the supervision of professional puppeteers with considerable reputations. For a while, many such shows were produced by the Federal Theater Project, an administrative unit of the W.P.A.

The plays were usually adaptations of well-known stories, such as *Cinderella*, *Hansel and Gretel*, or *Sleeping Beauty*. Most of the productions used hand or string puppets. Costs were such an important consideration that there were few lavishly made puppets and little experimentation with new and unusual materials.

At one point, the Federal Theater Project was providing funds and organizational support for twenty producing puppet theaters that collectively employed 350 performers and technicians. More than one-hundred shows a week were presented to a combined weekly audience of forty thousand people.

With so much puppet theater activity, many people thought that the way was being prepared for a national puppet theater—or, at least, a dynamic new wave. Despite such hopes, federal funds were gradually taken from performing troupes and given to a variety of innovative recreational, educational and therapeutic programs.

Work in these areas was sponsored primarily by the W.P.A. Recreation Project and not by the Federal Theater Project. Intended to provide encouragement for amateur performances as well as educational and therapeutic uses of puppetry in churches, hospitals, museums, settlement houses, recreational



Barbara Aiello and Ingrid Crepeau's Mark Reilly from *The Kids on the Block*, 1978. Collection: The Kids on the Block, Inc.

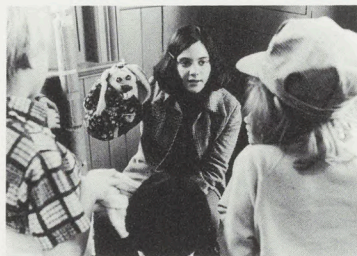
programs and schools, such programs were usually most concerned with the rudiments of puppet making and puppet theater production. As a result, while the art of puppet theater may have suffered, educational and therapeutic puppetry took a great leap forward.

Puppetry in Therapy and Education

In a sense, all good puppet theater is therapeutic and educational. It is therapeutic because it provides socially accepted avenues and arenas for the discovery, expression and release of our innermost attitudes and feelings. It educates us to the extent that it manipulates and remolds our emotions in order to let us see problems and events with fresh insights. Therapeutic and educational puppeteers do not necessarily aim at finely honed theatrical performances. Instead, they use puppets to help encourage, teach or motivate patients and students in clinical or educational settings. Professional entertainers sometimes venture into education or therapy and are often called upon to produce shows with certain specific goals in mind. In general, however, performance—in the sense of production for a paying audience—is not the focus of therapeutic or educational puppetry.

One unique Washington, D.C. based group, "The Kids on the Block," use a cast of puppet characters that includes two "normal" children and four other characters who are, as the performers make clear, also normal—except that one is blind, one has cerebral palsy, another has Down's Syndrome and yet another is deaf. "The Kids" help both able-bodied and handicapped children understand and appreciate their attitudes about one another.

Gifted ventriloquist Susan Linn works as a puppet therapist at the Children's Hospital Medical Center in Boston, Massa-



Courtesy of Paul Vincent-Davis

Susan Linn and Rabbitha with children from the Bancroft School, Boston, Massachusetts.

chusetts. She uses her skills as a performer to communicate with children about their feelings as well as to sensitize adults to the emotional and developmental needs of the young.

Well-known puppeteer George Latshaw has worked for a group sponsored by The National Committee, Arts for the Handicapped using puppets with severely and profoundly handicapped children. The three year project began in 1978, and is aimed at enhancing their living and learning experiences. Working in classrooms, Latshaw's puppets play and interact with the children, often coaxing response from those who are detached from others, or who have no verbal communication skills.

In a typical clinical setting, a therapist might present a brief dramatic confrontation using puppets. Subsequent discussion of the scene between patient and therapist could aid in the diagnosis, evaluation or treatment of specific attitudes and problems. Some patients are encouraged to improvise puppet performances in order to reveal, express or explore problems they find difficult or impossible to discuss. A unique quality of puppet therapy is that the "performers" can remain hidden—a particular advantage when working with patients who are shy or reticent. The use of puppets in clinical and therapeutic settings is still fertile ground for experimentation and discovery.

Much the same is true of educational puppetry—a term that embraces an incredibly broad and rapidly expanding range of interests. The experiments, programs and discoveries of elementary school teachers, art instructors, librarians, members of the clergy and many others, have introduced countless students to an art they might otherwise have never discovered.

For example, in 1935, the Mexican Ministry of Education sponsored three puppet companies. The most successful of them was the Teatro El Nahual of Mexico City, under the leadership of Roberto Lago and Lola Cueto. Ten years later, the



George Latshaw working with handicapped children at a special care school in Texas, June 1979.

Roger Vaughn



© Muppets, Inc. 1980

Anythings, Fred Horse and Little Bird
from *Sesame Street*, 1969. Collec-
tion: Muppets, Inc.

company was commissioned to produce and tour hand puppet productions as part of a nationwide campaign against illiteracy. The company continued to be active, sometimes working on educational projects, other times on performances for adults, through the 1960s.

Some puppet theater specialists, such as Bruce Chessé and Bob and Judy Brown, produce and present performances on specific educational themes, such as bicycle safety or proper dental care. The educational vignettes featuring Muppet characters, created by Jim Henson, and aimed at pre-school children on *Sesame Street* are particularly well-conceived examples of educational performances. Many teachers use puppets in order to enliven classroom lessons in basic reading, spelling and arithmetic. Teachers of older students frequently supervise puppet theater productions. These performances provide valuable opportunities for students to develop their abilities to work with others, to enhance their literacy through creation or adaptation of plays, to give them practice in clear and articulate speech and to exercise their art and craft skills.

Recent advances in educational and therapeutic puppetry have stimulated interest in and funding for all facets of the art. More importantly, ways have been found to place the primitive magic of puppetry at the service of modern techniques in education and therapy.

Puppet Film Animation

During the 1930s, a startlingly new kind of puppetry, puppet animation for film—or stop-motion puppetry, as it is sometimes called—was becoming increasingly popular in Hollywood. This was particularly true after it became generally known that the giant gorilla in RKO's 1933 movie, *King Kong*, was really a



Courtesy of Alan G. Cook

tiny stop-motion puppet created by the secretive special-effects master, Willis O'Brien.

Stop-motion films are produced by using articulated figures made from wood, clay, plastic, rubber or other materials. The illusion of movement is created by moving the figures slightly, photographing them on a single frame of motion picture film and continuing the process until the desired sequence of action is completed. The process requires enormous precision, patience and skill. A single minute of screen time may require as many as 1,440 shots. Depending on the number of characters and objects in motion in any given scene, the task can become incredibly intricate and complex.

In North America, the development of stop-motion puppetry took a giant step forward when Hungarian-born George Pal arrived in Hollywood, after working in his native country, as well as in Germany, Holland and Great Britain. He is perhaps best known for the technical facility exhibited in the *Puppetoon* series which he produced for Paramount Studios from 1940 to 1949. George Pal has won eight Academy Awards including an Oscar for the animated scenes in the 1962 film, *The Wonderful World of The Brothers Grimm*.

North American audiences are even more familiar with Art Clokey's *Gumby* and *Pokey* films which were produced for television in the 1950s and are still frequently aired on local children's shows. Since the late 1950s, a vast number of puppet animated film shorts, advertisements and television specials have been produced in the United States and Canada. Stop-motion puppetry has proven to be a dynamic amalgamation of puppet theater and film technology.

"Shoemaker and Elf" sequence from George Pal's *The Wonderful World of The Brothers Grimm*, MGM, 1962.

Right: Edgar Bergen and elderly Charlie McCarthy in the television special *Ghost Town*, c.1957.

Below: An opening scene, by Lou Bunin, of *The Ziegfeld Follies*, a MGM film, 1947.



Courtesy of Bergen Foundation

54



Courtesy of Bob Baker Productions, Inc.



Courtesy of Shari Lewis

Shari Lewis and Lambchop with rabbit ears.

Ventriloquism

Due largely to the fame of the late Edgar Bergen and his puppet friend Charlie McCarthy, ventriloquism developed an enormous following during the 1930s and 1940s. So strongly were their stage and movie personalities established that, for many years, Bergen and McCarthy were the stars of a highly successful radio show—an extraordinary achievement for an essentially visual act!

Ventriloquial figures are relatively complicated puppets that often have moveable mouths, eyes, eyelids, eyebrows and ears. The art of the ventriloquist involves the creation of a suitable personality and voice for the figure. The technique of “throwing the voice” means that the performer speaks with minimal lip movement and controls the attention of the spectators so that they are always looking in the right place at the right time.

Due, perhaps to the influence of Bergen, ventriloquism became particularly popular on television during the 1950s and 1960s, with stars like Paul Winchell and five-time Emmy Award winner, Shari Lewis.

Professional Puppetry Since 1940

The past four decades have been an era of tremendous growth in the entertainment industries. Cinema and television have exposed millions of people to the best the professional entertainment world has to offer. The performing arts have become big businesses which employ thousands and inspire millions of people. Artists and entertainers by the score have flocked to the studios, theaters and nightclubs of Hollywood, New York, Reno, Las Vegas and Atlantic City. In addition, theme parks in North America have needed their own special styles of enter-



Courtesy of Basil Milovsoroff

Above: Basil Milovsoroff's machine with shadows for a proposed film, *Is There a Possibility of Organic Life on this Planet*, 1977 to the present. Collection: Basil Milovsoroff.

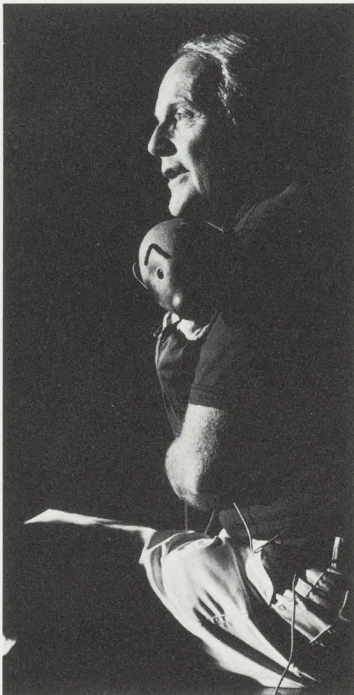
Right: Production scene from the Henson Associates' *Emmett Otter*.

Opposite: Bil Baird's Marionettes' production of *Alice in Wonderland*, in his Barrow St. theater, 1970s.



MUPPET Characters © Henson Associates, Inc. 1980





© 1979 Robert Judson, Akron, Ohio

Burr Tillstrom and Kukla performing *Side by Side by Sondheim*, Kent State University, August 1979. Burr Tillstrom's Kuklapolitans have been a mainstay of television since its inception.

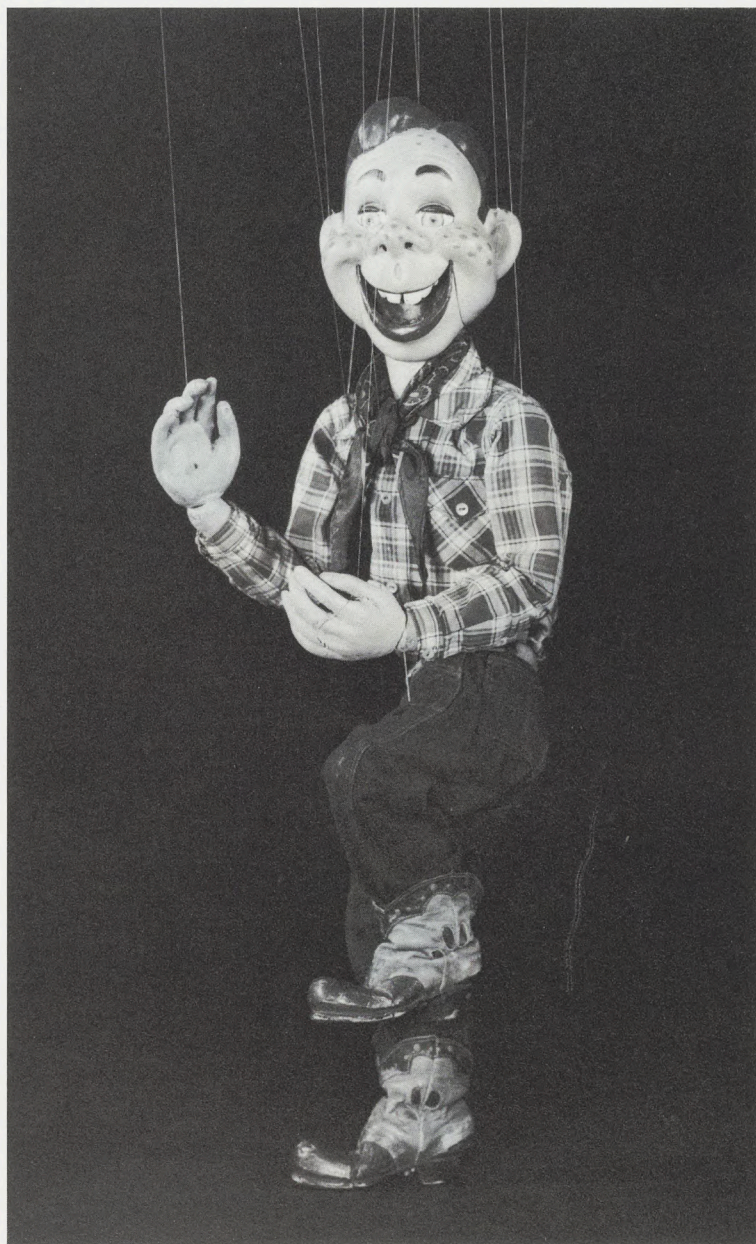
tainment. To a certain extent, the college and university tour has replaced the old vaudeville circuit.

Professional puppeteers of the past forty years have been striving to meet the challenges and demands of new audiences that are larger, better informed and more complex than ever before. Las Vegas-style vaudeville performers observe and talk to street entertainers, television stars give workshops on university campuses, children's entertainers observe the work of avant-garde artists who perform for adults. A unique organization, the Puppeteers of America, has provided yearly regional and national forums at which amateur and professional artists exchange ideas and observe one another's styles.

The term "professional puppeteer" today embraces street entertainers and television performers, university professors and vaudeville/cabaret entertainers, children's theater performers and forward-looking theater artists who create new themes, technologies and avenues of approach.

Throughout North America, traditional forms of puppetry grow in popularity at the same time that vivid new directions in contemporary puppetry are explored. With renewed interest in their cultural heritage, Native Americans such as the Hopi and Zuni are revitalizing the puppetry of their ancient rituals. Active and astute young intellectuals delve ever more deeply into the educational and therapeutic uses of puppetry.

From the sophisticated eclecticism of Bil Baird to the traditional vigor of the Manteos, from the mystique of Bruce D. Schwartz's powerful yet deceptively simple combination of puppetry, mime and music to Jim Henson's envelopment of electronic media technology, from the slick vaudeville of Bob Baker or René Zendejas to the larger than life social action theater of Peter Schumann, from the sensitive understanding of children's needs displayed by Luman and Arlyn Coad to the large scale and refined theatricality of Frank Ballard's pro-



Rufus and Margo Rose's Howdy Doody from the television series, *The Howdy Doody Show*, 1947-60. Collection: Margo Rose.



Courtesy of Marjorie B. McPharlin

The Sun from Marjorie B. McPharlin's 1960s production of *Weapons of Lightning*, a play by Virginia Lee Comer based on a Navajo Indian creation story.

ductions, North American puppetry is more vigorous, more diversified and more exciting than ever before.

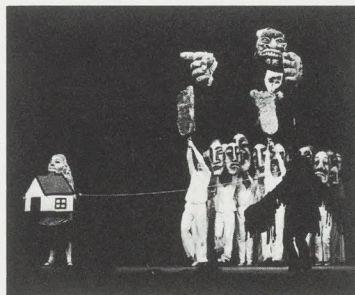
Conclusion

That the future of the art will provoke thought as well as laughter seems clear from statements like Peter Schumann's:

Puppetry is a great old form of theater. There must be young people around who are dissatisfied with the limitations of theater, who avail themselves of the powerful means of this old art form, who start fresh and free and have a great idea to follow and who have nothing to do with the thin and silly cutsey-pie stuff that people call puppetry, and that is used to stupefy adults and kids alike. Good luck to all puppetry revolutionaries! Bye-bye and sleep well to all the commercial junk.

Schumann's impressions are only a small part of the total picture. Puppetry has grown and matured to the extent that it can encompass a range of styles and philosophies undreamt of only a few short decades ago. As individual puppeteers pursue their own special ideas and interests, new styles will emerge. An ever broadening audience will be drawn to puppetry while new artists bring their private worlds into the public limelight.

Puppetry is first and foremost a performing art. This fact places incredible demands on its artists. They can turn to the past and commit themselves to scripts and techniques that may be pleasing but do not advance the art, or they can accept the responsibility for rendering performances in which every written statement, every visual nuance, every concept is a totally new creation—an original reordering and restructuring of the various theater arts. New scripts and scenarios must be adapted to unique set designs and sculptural styles. The



Joachim Stockert

Above: Bread & Puppet Theater's
The Washerwoman Nativity, France,
1979.

Right: The Duke of Naples and the
Queen of Spain dancing during
Bread and Puppet Theater's *Our
Domestic Resurrection Circus*, Au-
gust 1979.



Staples & Charles Ltd

function of music in the puppet theater must be reexplored and reexamined. The special capacities and expressive range of puppet movement must be coordinated with the rapid technological advances in puppet making, lighting, film and television. Only when more people have experienced the work of artists who can overcome these creative challenges, can audiences be expected to understand the nature of puppetry's special magic.

Puppeteers in North America are just beginning to understand their past and develop their future. Highly disciplined and innovative puppet theater performances are still comparatively rare. For the most part, puppetry—even television puppetry—is still deeply rooted in children's theater or cabaret and vaudeville-style entertainment. There has been some government and private subsidy for performing groups, but most of the available money is reserved for worthwhile and ambitious projects which utilize puppets for educational and therapeutic purposes. The use of puppetry in reading programs, drug abuse programs, religious education programs and the like is growing more common. The idea that puppetry holds special promise in these areas is developing an ever widening appeal.

But, there are no academies for puppet theater on the order of those in Central Europe. With few exceptions, university theater departments, which provide major training grounds for performing artists in North America, have neither the resources nor the interest to develop puppet theater as a serious performing art. As a result, the efforts of puppeteers and intelligent critics to articulate and refine the standards for puppet theater are, by virtue of circumstance, almost always based on insufficient breadth of experience. Prominent theater artists and producers, important teaching institutions, major theater critics, as well as the theater-going public, are understandably suspicious of an art with which they have had comparatively little

first-rate contact and which they tend to associate with children.

Still, within less than a century, North American puppetry has begun to make the transition from its origins as a traditional and folk art to its future as a highly respected and continuously evolving theater form. It is expanding from elementary school classrooms to university stages. It is moving from street corners into fully-staffed and completely equipped theaters, film and television studios, where, given its fullest technical support, the art *will* find its greatest challenges, its largest and most discerning audiences and its most expressive artists.



Harry Burnett's Ice-Skaters from the Yale Puppeteers' Turnabout Theater's production of *Gullible's Travels*, c.1951. Collection: Alan G. Cook.

exhibition catalogue

by
Myriam Springuel
and Alan G. Cook



4

The date after a puppet name refers to the year in which that puppet was made; the date after the title of a production refers to the year in which it was premiered by the company listed. Height, not including manipulation devices, is given for each puppet; for groups of puppets of the same size the height is not repeated. Height precedes width precedes depth for other objects.

ANONYMOUS, AMERICAN

- 1 **Bar Juggler** (c.1900). 28"; string puppet.
Lent by The Detroit Institute of Arts, Paul McPharlin Bequest.

ANONYMOUS, AMERICAN

- 2 **Baby, Devil, Doctor, two Ghosts, Jack Ketch, Jim Crow, Joey the Clown, Judge, Judy, Policeman and Punch** from **Punch & Judy** set used in San Francisco (c.1850). 8½", 21", 21", 16" and 17", 19", 16", 18", 18", 17", 17", 19½"; hand puppets.
Lent by The Detroit Institute of Arts, Gift of Miss Lettie Connell.

ANONYMOUS, AMERICAN

- 3 **Carrot and Tomato** (c.1934-41), W.P.A. 16", 14½"; string puppets.
Illustrated in essay, p.48.
Lent by Margo Lovelace.

ANONYMOUS, AMERICAN

- 4 **Grand Turk** (c.1900). 39"; string puppet.
Lent by The Detroit Institute of Arts, Purchase, Paul McPharlin Fund.

ANONYMOUS, AMERICAN

- 5 **Trick Harlequin** (c.1900). 26¾" (with neck extended 36"); string puppet.
Lent by The Detroit Institute of Arts, Purchase, Paul McPharlin Fund.

ANONYMOUS FRENCH

- 6 **Guignol** (late 19th century). 22"; hand puppet.
Lent by The Detroit Institute of Arts, Paul McPharlin Bequest

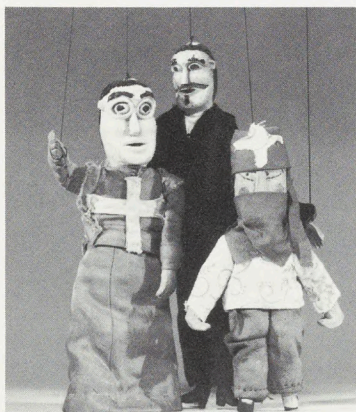
ANONYMOUS, FRENCH

- 7 **Guignol Booth** (late 19th century). 73"x36"x23"; polychromed wood.
Lent by Alan G. Cook.



5

Index of American Design/National Gallery of Art



10,11

66

ANONYMOUS, MEXICAN

- 8 **Bull, Indian, Soldier** in the style of Rosete Aranda (late 19th–early 20th century). 9", 12", 15¼"; string puppets. Illustrated in essay p.30. Lent by The Detroit Institute of Arts, Purchase, Paul McPharlin Fund.
- 9 **Maximilian Soldier** in the style of Rosete Aranda (late 19th–early 20th century). 16"; string puppet. Illustrated in essay, p.31. Lent by Nancy Lohman Staub.

ANONYMOUS, MEXICAN MATACHINE SOCIETY

- 10 **Man and Padre** (c.1900). 10¾", 10"; string puppets. Lent by International Folk Art Foundation Collection at the Museum of International Folk Art, Santa Fe, New Mexico.

ANONYMOUS, NEW MEXICAN MATACHINE SOCIETY

- 11 **Dancer** (c.1920). 8¾"; string puppet. Lent by International Folk Art Foundation Collection at the Museum of International Folk Art, Santa Fe, New Mexico.

ANONYMOUS, NORTHWEST COAST INDIAN, BELLA COOLA

- 12 **Shaman's Crown** representing K'i'lxl'a (collected 1897). 15½" diameter; moveable arms. Lent by American Museum of Natural History.

ANONYMOUS, NORTHWEST COAST INDIAN, KWAKIUTL

- 13 **Dance Figure Wearing a Hat** (collected before 1916). 38"; animated by strings. Courtesy of the Museum of the American Indian, Heye Foundation.

ANONYMOUS, NORTHWEST COAST INDIAN, KWAKIUTL

- 14 **Duck with Moveable Mouth**, part of a mask (collected 1915). 20" long; animated from below with string. Illustrated in essay, p.16. Lent by Milwaukee Public Museum.



13

Photograph courtesy of Museum of the American Indian,
Heye Foundation

ANONYMOUS NORTHWEST COAST INDIAN, KWAKIUTL,

- 15 **Thunderbird Mask** (collected 1901). 19" long; beak opens in seven segments. Lent by American Museum of Natural History.

ANONYMOUS, NORTHWEST
COAST INDIAN, KWAKIUTL,
KITAMAT TRIBE

- 16 **Mechanical Wood Figure** (collected before 1926). 21"; animated by strings. Illustrated in essay, p.17. Courtesy of the Museum of the American Indian, Heye Foundation.

ANONYMOUS, NORTHWEST
COAST INDIAN, KWAKIUTL,
KOSKIMO VILLAGE

- 17 **Frog** used in Tox'uit dance (collected 1899). 15" long; string puppet. Lent by American Museum of Natural History.

ANONYMOUS, NORTHWEST
COAST INDIAN, TLINGIT

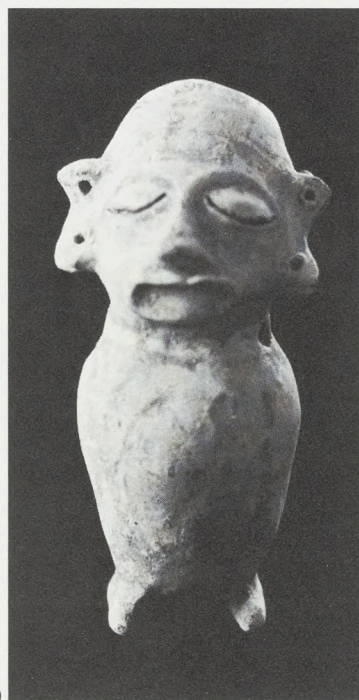
- 18 **Two Shaman's Guardian Spirits** (collected 1882–1887). 14" long; animated by strings. Lent by American Museum of Natural History.

ANONYMOUS, PRE-COLUMBIAN,
HUASTECA

- 19 **Two Articulated Clay Figures** (1200–1500). 5½", 6"; articulated figures. Lent by Nancy Lohman Staub.

ANONYMOUS, WEST CHINA,
SZECHUAN PROVINCE,
CH'ENG-TU

- 20 **Minister of Low Rank, Prime Minister and Young Lady**, early 20th century Szechuan-type shadow figures used by Pauline Benton's Red Gate Players in San Francisco (c.1940). 22"; shadow puppets. **Prime Minister** illustrated in essay, p.20. Lent by Minnesota Museum of Art, gift of Miss Pauline Benton to the Permanent Collection.



19

Photo by James A. Larkin

ANONYMOUS, WOODLANDS
INDIAN, MENOMINEE

- 21 **Pair of Magic Trick Puppets** (collected 1919). 9"; stick and string puppets. Illustrated in essay, p.13. Lent by Milwaukee Public Museum.

BARBARA AIELLO (b.1947)
INGRID CREPEAU (b.1948)

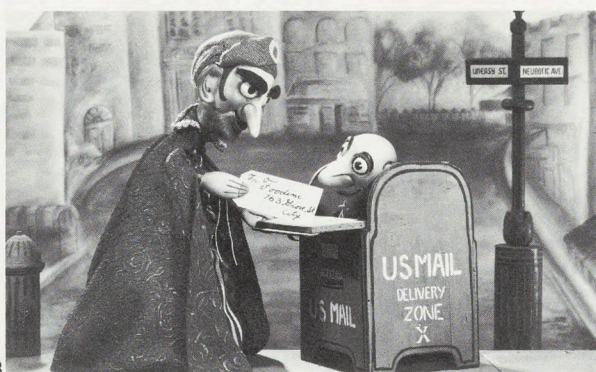
- 22 **Melody James, Mark Reilly and Renaldo Rodriguez** from *The Kids on the Block* (1978); composer: Bud Forrest, puppets made by Eaves Costume Manufacturing Corporation. 34", 27½", 33"; hand and rod puppets. **Mark Reilly** illustrated in essay, p.49. Lent by The Kids on the Block, Inc.

LEN AYERS (MANTELL)
(active 1903–1940s)

- 23 **Hula Dancer** (c.1920) from Mantell Manikins. 26"; string puppet. Lent by Alan G. Cook.

BIL BAIRD (b.1904)

- 24 **Dooley** from Bil Baird's Marionettes' production of *The Whistling Wizard* (1950) for CBS Television and Bil Baird Theatre; author and composer: Alan Stern and Bil Baird. 26"; string puppet. Lent by Bil & Susanna Baird's Marionettes.



33

Courtesy of Morey Bunin



68

32

25 **Ollie Oil Can** from Bil Baird's Marionettes' production of Chrysler's *Show Go Round* at the New York World's Fair (1964); author: Burt Shevelove. 36"; head-hand puppet. Lent by Bil & Susanna Baird's Marionettes.

BOB BAKER (active 1930s–present)

26 **Trapeze Performer** from Bob Baker Marionettes' production of *The Circus* (1960). 23"; string puppet. Lent by Bob Baker.

FRANK BALLARD (b.1929)

27 **Czar, Queen and Wizard** from the University of Connecticut's production of *The Golden Cockerel* (1977) adapted from Pushkin's poem. 78", 84", 100"; hand and rod puppets. **Queen** illustrated in essay, p.45. Lent by The National Puppetry Institute, School of Fine Arts, University of Connecticut.

EDGAR BERGEN (1903–1978)

28 **Charlie McCarthy**, made by Robert Wallace, for a CBS television special *Ghost Town* (c.1957). 38"; ventriloquist dummy. Illustrated in essay, p.54. Lent by Bergen Foundation, courtesy of Frances Bergen.

BOB BROMLEY (b.1907)

29 **Sir Butch** from Personality Puppets' production of *Wonderful World of Puppets* (1930). 40"; string puppet. Lent by Bob Bromley.

BOB BROWN (b.1939)

30 **Cleaning Lady, Drone, Spy and Sugar** from Bob Brown Marionettes' production of *To Bee or Not to Bee* (1973); author: Judy Barry Brown. 24¾", 22½", 21", 21"; hand puppets. Lent by Bob Brown.

REMO BUFANO (1894–1948)

31 **Blind Oedipus, Creon, Tiresias and Messenger** from a production of Stravinsky's *Oedipus Rex*, presented by the League of Composers and the Philadelphia Orchestra, directed by Leopold Stokowski (1931); puppet design: Robert Edmund Jones. 100"; rod puppets. **Tiresias** illustrated in essay, p.39. Lent by The Detroit Institute of Arts, Gift of Mr. & Mrs. Cedric Head.

LOU BUNIN (b.1904)

32 **F.D.R. and N.I.R.A. Blue Eagle** from Bunin Puppets' production of *Headlines* (1933); authors: Lou Bunin, Lou Lantz and Oscar Saul. 27", 21"; hand puppets. Lent by Lou Bunin.

MOREY BUNIN (b.1910)

HOPE WHITMAN (1908–1978)

33 **Foodini and Pinhead** from Bunin Puppets' television series *The Foodini Show* (1948). 18"; hand puppets. Lent by Roger C. Whitman

HARRY BURNETT (b.1901)

34 **Pair of Ice Skaters** from Yale Puppeteers' Turnabout Theater's production of *Gullible's Travels* (c.1951). 35" (man), 30" (woman); string puppets. Illustrated, p. 64. Lent by Alan G. Cook

MICHAEL CARMICHAEL CARR (active: 1907–1928)

35 **Dancer and Queen** created for experiments in lighting under the direction of E. Gordon Craig (c.1914). 19", 19¼"; string puppets. Illustrated in essay, p.42. Lent by The Detroit Institute of Arts, Gift of Helen Haiman Joseph.

BILL CASSADY (b.1933)

36 **Oracle Twins** from The Berkeley Puppeteers' and The Morning Glory Theatre's production of *The Net* (1966). 22"; lever controlled tandem puppets. Lent by the collection of Bill Cassady and Mea McNeil, The Morning Glory Theatre.

CENTER FOR PUPPETRY ARTS
(1966–present)

- 37 **Mayor and Mayor's Wife** from Vincent Anthony's production of Kenneth Grahame's *The Reluctant Dragon* (1980); designer: Michael Hickey, puppet construction: Robyn Sosebee, adaptation: Richard Graham, composer: Fred Palmisano. 36", 34"; rod puppets. Lent by the Center for Puppetry Arts' Vagabond Marionettes.

SCHROEDER J. CHERRY (b.1954)

- 38 **Preacher** from Anacostia Museum, Smithsonian Institution's *Black Heritage Puppets* (1979). 23"; rod and string puppet. Lent by Schroeder J. Cherry.



38



42

Courtesy of Coad Canada Puppets

RALPH CHESSE (b.1900)

- 39 **Crocodile, Emperor Jones**, two **Formless Fears**, **Lem**, **Native**, **Native Woman**, **Smithers**, **Voo-doo Drummer**, **Voo-doo Witch Doctor** and props from Eugene O'Neill's *Emperor Jones* (1928); set and lighting design: Blanding Sloan. 36" long, 24", 8" and 9", 24", 23", 22½", 22", 16½", 24½"; string puppets. Production illustrated in essay, p.44. Lent by The Detroit Institute of Arts, Purchase, Paul McPharlin Fund.

ART CLOKEY (active 1950s–1960s)

- 40 **Gumby and Man With Cap** from Clokey Productions television series *Gumby* (1957). 7", 5"; stop action puppets. Lent by Alan G. Cook.

ARLYN COAD (b.1927)

- 41 **Don Guyfaros and Horse** from Coad Canada Puppets' production of Manuel de Falla's *Master Peter's Puppet Show* (1967). 40"; rod puppet. Lent by Coad Canada Puppets.

- 42 **Melissendra** from the same production. 36"; rod puppet. Lent by John L. Stackpole.

DONALD CORDRY (1907–1978)

- 43 **Rod Juggler Clown** from Donald Cordry Marionettes' variety act (1928). 22½"; string puppet. Illustrated in essay, p.37. Lent by Alan G. Cook.

MICHAEL C. COTTER (b.1947)

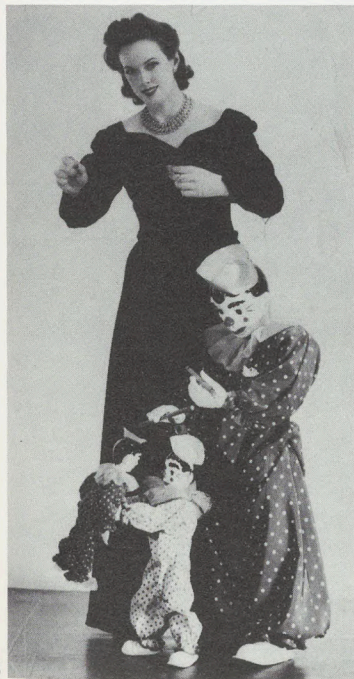
- 44 **Jimmy Carter** from Blue Sky Puppet Theatre's production of *Forgive and Forget* (1976); authors: Michael Cotter and Jeremy Young; composer: Jeremy Young. 23"; rod puppet. Lent by Michael C. Cotter.

VIRGINIA AUSTIN CURTIS (b.1903)

- 45 **Clippo the Clown** (1936) from Virginia Curtis Novelty Act *Clippo Capers*. 48"; string puppet. Lent by Virginia Austin Curtis.

YOSL CUTLER (1900–1938)

- 46 **Two Russian Jews and Cossack** from Bunicut Co.'s satirical production of *The Dybbuk* (1937). 22", 28"; hand puppets. Lent by Lou Bunin



Courtesy of Virginia Curtis



46

HARRY AND RHETTA DEAVES
(active 1884–1918)

- 47 **Broadside for Deaves Marionettes** (c.1900). 6 $\frac{7}{8}$ " x 8 $\frac{3}{8}$ " (image size); halftone. Illustrated in essay, p.26. Lent by James & Jean Eastland.

WALTER E. DEAVES (1854–1919)

- 48 **Pair of Cake Walkers** (c.1900). 27 $\frac{1}{2}$ " (man), 27" (woman); string puppets. Illustrated in essay, p.27. Lent by The Detroit Institute of Arts, Purchase, Paul McPharlin Fund.

- 49 **Diver and Octopus** from Jules Verne's *20,000 Leagues Under the Sea* (1904). 27 $\frac{1}{2}$ ", 29"; string puppets.

Lent by The Detroit Institute of Arts, Purchase, Paul McPharlin Fund.

PERRY DILLEY (1896–1968)

- 50 **Bottom with the Head of an Ass and Oberon** from Ellen Van Volkenburg's Puppet's production of Shakespeare's *A Midsummer Night's Dream* (1924). 31", 25"; string puppets.

Lent by The Detroit Institute of Arts, Purchase, Paul McPharlin Fund.

53



WILLIAM DUNCAN (1902–1978)
EDWARD MABLEY (b.1906)

- 51 Imp, Imp with Hatchet, Ingrid, Peer Gynt, Peer's Mother Ase, Troll King's Daughter as Pig, Troll King as Old Man, Troll in Orange Robe and Troll in Red Robe from The Tatterman Marionettes' production of Ibsen's *Peer Gynt* (1937); music: Edvard Grieg, production design: Terence Von Duren, puppets made by Roy and Harry Patton and Carl Saleske. 20½", 21", 26½", 27¾", 26½", 27¼", 26", 32½", 31¾"; string puppets. Troll King as Old Man illustrated in essay, p.41. Lent by Ruth Duncan.

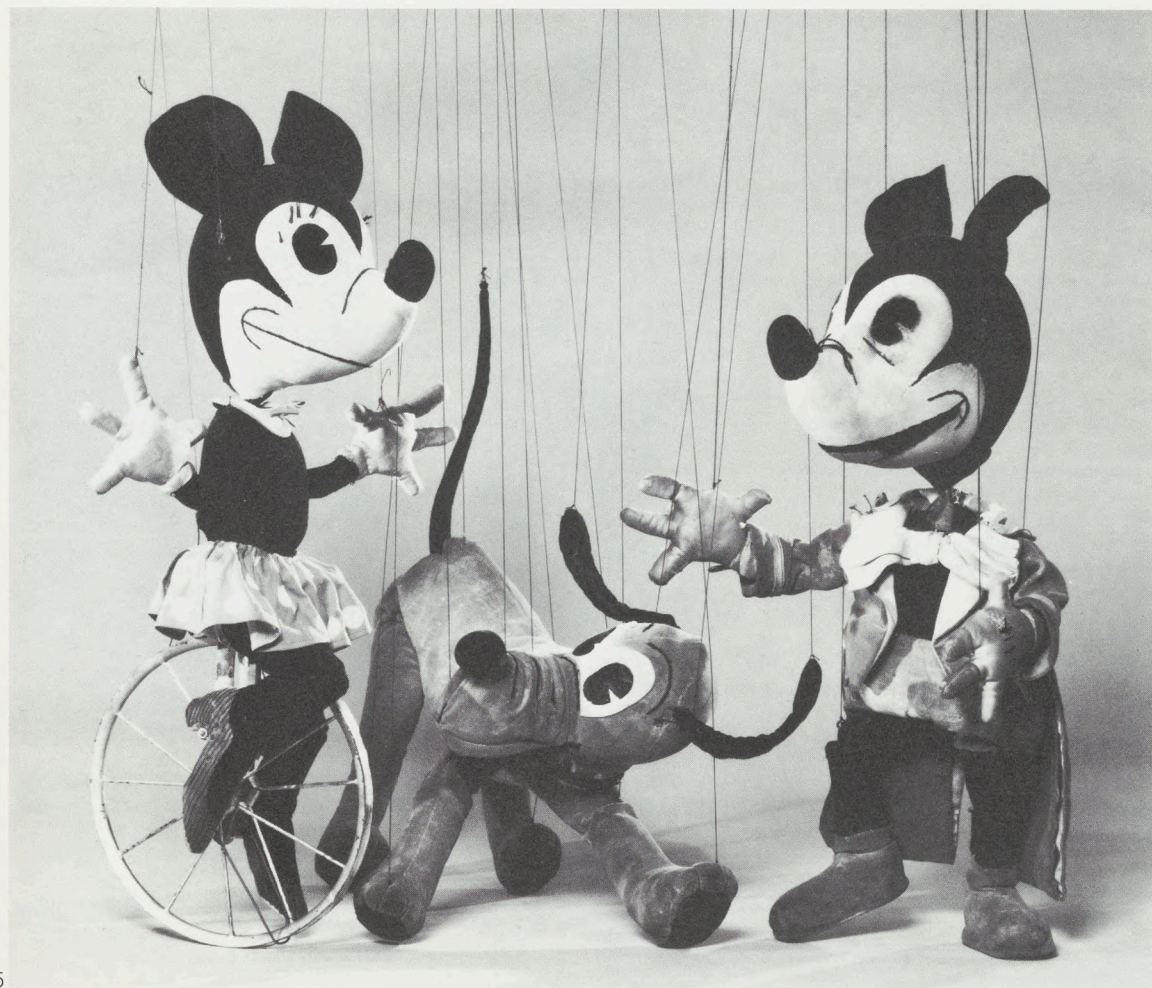
- 52 *The Troll King*, preliminary study by Terence Von Duren (1937). 17¾" x 14⅝"; watercolor. Illustrated in essay, p.40. Lent by Ruth Duncan.

MOLLIE PECK FALKENSTEIN
(b.1906)

- 53 *Kachina Dancer* from Chiquita Puppeteers' production of *The Ballettes* (c.1959). 25"; finger puppet. Lent by Mollie Peck Falkenstein (The Chiquita Puppeteers).

54





STEVE HANSEN (b.1946)

SUE HASTINGS (1884-5-1977)

TONY HUNT (b.1942)

- 54 Uncle Dickie from Steve Hansen-The Puppet Man's production of *The Uncle Dickie Show* (1970). 19¼"; hand puppet. Lent by Steve Hansen.
- 55 Mickey Mouse, Minnie Mouse and Pluto from Sue Hastings Marionettes' production of *Mickey Mouse Circus* (1930s). 21", 22½", 13½"; string puppets. Lent by Kathy Burks Marionettes Enterprises, Inc.
- 56 Toogwid Puppet (1970) used during Kwakiutl potlatches at Alert Bay. 39½"; box puppet, string operated. Potlatch illustrated in essay, p.16. Lent by British Columbia Provincial Museum.

GEORGE H. "PUNCH" IRVING
(1858–1936)

- 57 **Baby, Judy and Punch** (c.1870).
16", 20", 24"; hand puppets.
Lent by The Detroit Institute of Arts,
Paul McPharlin Bequest.

JESSE AND MAE JEWELL
(active 1897–1935)

- 58 **Elephant and Elephant Trainer** from
Jewell Manikins (c.1910). 32½",
32"; string puppets.
Lent by The Detroit Institute of Arts,
Purchase, Paul McPharlin Fund.

SPIROS KOUZAROS
(active 1929–1977)

- 59 **Alexander the Great on Horseback**
(1977) similar to those used in
American productions of
Karaghiozis. 24"; shadow puppet.
Lent by Betty Polus.

JOHN AND LINDA KEOGH
(b.1921; b.1924?)

- 60 **Everyman** from Keogh Marionette's
production of *Everyman* at the
Brewer's Pavillion show at Expo '67
in Montreal (1967). 34"; rod
puppet.
Lent by Ontario Puppetry
Association.



Index of American Design/National Gallery of Art

OTTO AND CAROLINE KUNZE
(b.1888; b.1895)

- 61 **Kasper** (1922) from Otto Kunze
Puppets' production of *Valiant Little
Tailor*, figure carved in Liepzig.
19½"; hand puppet.
Lent by Bill Baird.

ROBERTO LAGO (b.1903)

- 62 **Don Juan** from Teatro Nahual's
production of *Don Juan Tenorio*
(1930s), designer: Fernando
Ledesma. 25"; hand puppet.
Illustrated in essay, p.31.
Lent by Roberto Lago and Alan G.
Cook.

OLIVER LANO (1832–1902)

- 63 **Chinese Ball Juggler** (c.1870).
20"; string puppet. Illustrated in
essay, p.25.
Lent by The Detroit Institute of Arts,
Paul McPharlin Bequest.

GEORGE "PINXY" LARSEN
(active 1908–1956)

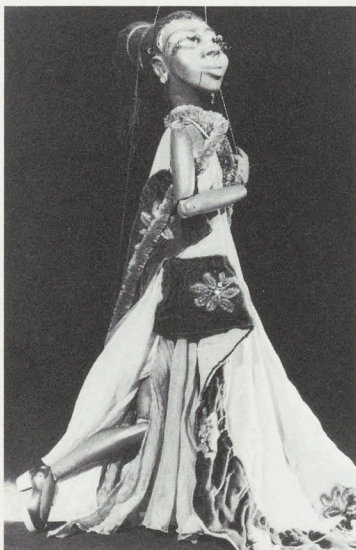
- 64 **Judy and Punch** (c. 1940). 21",
23"; hand puppets. Illustrated in
essay, p.21.
Lent by Jay Marshall.
- 65 **Poster for Pinxy's Puppets**
(c.1928–30). 22" x 13¾";
letterpress.
Lent by Jay Marshall.

GEORGE LATSHAW (b.1923)

- 66 **Billy, Cowpoke Bott, Deputy, Indian,
Ma Bott and Pat Garrett** from Aaron
Copland's *Billy the Kid* (1958).
94", 90", 92", 96", 90", 97"; rod
puppets. Illustrated on frontispiece.
Lent by The Detroit Institute of Arts,
Performing Collection,
commissioned by The Detroit
Institute of Arts.

JOHN LEWIS (active late 19th–early
20th century)

- 67 **Baldheaded Man, Old Man, Old
Woman and Young Woman**, theater
box puppets (c.1922). 18"; rod
controlled, swivel heads.
Lent by The Detroit Institute of Arts,
Gift of Goodwill Industries, Detroit.



Courtesy of Ontario Puppetry Association

68

HENRY LONGSTAFFE
(active 1952–1960)

- 68 Josephine Baker (1953).
18"; string puppet.
Lent by Ontario Puppetry
Association.

WILLIAM A. LORENZEN
(b.1935)

- 69 Baloo from Puppet Theater U.S.F.'s
production of *Jungle!* (1975);
composer: Ken Veenstra. 96";
body puppet.
Lent by William A. Lorenzen, Theatre
Department, University of South
Florida.

AGRIPPINO "PAPA" MANTEO
(1883–1947)

- 70 Guprino "Detto" il Meschino and
Milano de Aglante (1915) from Papa
Manteo's Teatro dei Marionetti's
production of *Storia dei Paladini de
Francia*. 56"; rod puppets.
Illustrated in essay, p.24.
Lent by Papa Manteo Life Size
Puppets.

MARJORIE BATCHELDER
McPHARLIN (b.1903)

- 71 Aglovale, Bellangere, Servant 1,
Servant 2, Servant 3, Tintagiles and
Ygraine from Maeterlinck's *The
Death of Tintagiles* (1937). 26",
24¾", 15½", 26", 26¾", 26",
24½"; rod puppets. Production
illustrated in essay, p.38.
Lent by The Detroit Institute of Arts,
Gift of Marjorie Batchelder
McPharlin.

PAUL McPHARLIN (1903–1948)

- 72 Harlequin Juggler Marionette used in
variety acts (c.1935). 24"; string
puppet.
Lent by Kingsborough Community
College Theatre Collection, Brooklyn,
N.Y.

DANIEL MEADER (1856–1929)

- 73 Mr. Punch (c.1882–1898). 44";
string puppet. Illustrated on cover.
Lent by The Detroit Institute of Arts,
Purchase, Paul McPharlin Fund.

- 74 Trick Opera Singer—turns into Bal-
loon (c.1900), attributed to Daniel
Meader, restored by Cedric Head.
45"; string puppet.
Lent by The Detroit Institute of Arts,
gift of Mr. & Mrs. Cedric Head.

TOM MILLER (b.1943)

- 75 Papkootparout, Keeper of Spirits
from Mermaid Theatre's production
of *The Wabenaki* (1976); authors:
Evelyn Garbary and Elizabeth
Jones. 96"; body puppet.
Production illustrated in essay, p.32.
Lent by Tom Miller, M.F.A., resident
designer, Mermaid Theatre.

BASIL MILOVSOROFF (b.1906)

- 76 Baba Yaga from *The Hut on
Chicken's Legs* (1940s). 16½";
string puppet.
Lent by Basil Milovsoroff.

- 77 Father Time for Dartmouth College
Bicentennial Exhibit (1970). 15¾";
string puppet.
Lent by Basil Milovsoroff.

- 78 Root Dancer with Green Face, Root
Dancer with Yellow Face and Stabile
Unit of Root Characters from
Pas-de-Trois (c. 1976). 25½", 28",
23"; string puppets and stabile unit.
Lent by Basil Milovsoroff.

- 79 Seven Crows, Horse on Wheels,
Parrot Cop, St. Peter Crow and
scenery from the gun safety film
Muzzleshy (1956). 5½" to 10", 7",
8½", 10"; mixed technique puppets.
Lent by Basil Milovsoroff.

76



82

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FELIX MIRBT (b.1932)

- 80 Two Eskimos from *Inook and the Sun* (1973); author: Henry Beissel, director: Jean Herbiet. 36"; string and rod puppets. Lent by Felix Mirbt.

THE MUPPETS (1954–present)

- 81 Three Anythings, Fred Horse and Little Bird from Children's Television Workshop's series of *Sesame Street* (1969); puppet design: Dave Goelz, Jim Henson, Carol Wilcox. 18" to 24", 18", 8"; hand and rod puppets. Illustrated in essay, p.52. Lent by Muppets, Inc.



82

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- 82 Camilla, Gonzo, Swedish Chef and Turkey from *The Muppet Show* (1976); puppet design: Carol Wilcox. 12", 20", 24", 20" long; hand and rod puppets. Lent by Henson Associates, Inc.

EDWARD "NICHOLAS" NELSON
(active 1899–late 1940s)

- 83 Four Toy Soldiers (c.1935). 23"; string puppets with tandem control. Lent by The Detroit Institute of Arts, Gift of Mr. & Mrs. Harold Ramm.

MICHAEL O'ROURKE (b.1908)
PAUL WALTON (b.1905)

- 84 Golo the Giant, Marguerite and Reynardo from *Lili* (1953), MGM musical directed by Charles Walters. 25", 23½", 23½"; hand puppets. Lent by Alan G. Cook.

GEORGE PAL (1908–1980)

- 85 **Jasper and Scarecrow** from George Pal Puppetoon's animated film, *Hot-lip Jasper* and others in the "Jasper and the Scarecrow" series (1942). 3 $\frac{3}{8}$ ", 6 $\frac{1}{4}$ "; stop action puppets. Lent by Bob Baker.

FRANK PARIS (b.1914)

- 86 **Ostrich Ballerina** (1940). 41"; string puppet. Lent by The Detroit Institute of Arts, Gift of the Artist.
- 87 **Skeleton** (1937). 36"; string puppet. Lent by The Detroit Institute of Arts, Gift of the Artist.

ELLEN AND ROMAIN PROCTOR
(b. 1900; 1899–1961)

- 88 **Cow, Jack, Mother and prop** from Proctor Puppets' production of *Jack and the Beanstalk* (c.1935). 15", 17 $\frac{1}{4}$ ", 24"; string puppets. Lent by Ellen Louise Proctor.

GILBERTO RAMIREZ Y ALVARADO
(active 1943–1970s)

- 89 **Don Ferruco** (c.1960) from television and theater performances of Teatro Esculapio and Teatro de Don Ferruco. 29"; hand puppet. Lent by Alan G. Cook.



RUFUS AND MARGO ROSE
(1904–1975; b.1903)

- 90 **Howdy Doody** from the television series *The Howdy Doody Show* (1947); designer: Milt Neil; composer: Bob Nicholson. 26"; string puppet. Illustrated in essay, p.59.
Lent by Margo Rose.

- 91 **Pinocchio** from The Rufus Rose Marionettes' production of *The Blue Fairy* (1958) for WGN-TV, Chicago. 43"; string puppet.
Lent by Margo Rose.

78

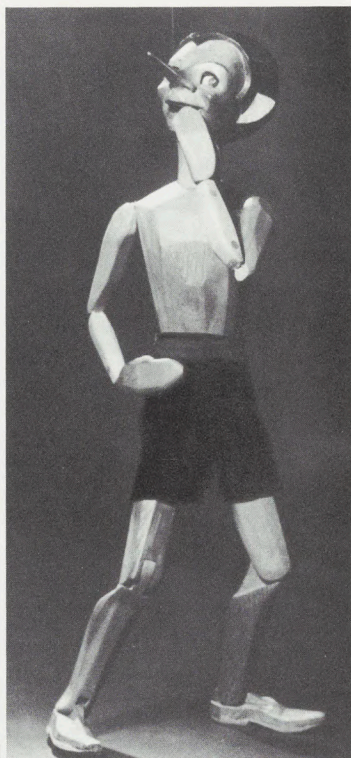
TONY SARG (1880–1942)

- 92 **Friar Tuck, Little John, Maid Marion, and Robin Hood** from *Robin Hood* (1939). 24½", 28", 24", 27"; string puppets.
Lent by Alan G. Cook.

- 93 **Horse, Lady and Man in Black Cape** from same production. 18", 24", 26"; string puppets. Production illustrated in essay, p.36.
Lent by The Detroit Institute of Arts, Purchase, Paul McPharlin Fund.

HERB SCHEFFEL
(active 1933–1947)

- 94 **Lotta Veneer, Voodoo Dancer and portable stage** from *Small Timers* (1942–1947). 12"; 17"; finger puppets.
Lent by Museum of the City of New York.



Courtesy of Margo Rose

PETER SCHUMANN (b.1934)

- 95 **Queen of Spain and Duke of Naples** from Bread and Puppet Theater's production of *Masaniello* (1977). 168"; rod puppets. Illustrated in essay, p.61; **Duke of Naples** illustrated on cover.
Lent by Bread and Puppet Theater.

BRUCE D. SCHWARTZ (b.1955)

- 96 **Amanda Blane** from Bruce D. Schwartz's vignette of *Shiloh* (1979); author and composer: Shel Silverstein. 34"; rod puppet.
Lent by Bruce D. Schwartz.

BLANDING SLOAN (1896–8–1975)

- 97 **Woman** from Blanding Sloan Puppet Theater's production of *Sky Girl* (c.1923). 24½"; string puppet.
Lent by Bob Baker.

- 98 **Woman** from same production. 24½"; string puppet. Production illustrated in essay, p.35.
Lent by Alan G. Cook.

SOTIRIS SPATHARIS
(1898–1974)

- 99 **Karaghiozis** (c. 1960) similar to those used in American productions of *Karaghiozis*. 20"; shadow puppet.
Lent by Alan G. Cook.

ALLAN STEVENS (b.1942)

- 100 **Caterpillar** from Allan Stevens & Co.'s production of *Alice in Wonderland* (1972); composer: Bob Vigoda. 48" long; rod puppet.
Lent by Allan Stevens.

MARTIN AND OLGA STEVENS
(b.1904; b.1899)

- 101 **Lady Macbeth, Macbeth and Macduff** from Shakespeare's *Macbeth* (1947). 20", 22¾", 21"; rod puppets. Illustrated, p. 82.
Lent by Alan G. Cook.

ESTHER STIEGE (b.1922?)

- 102 **Kasperl** from *Kasperl* (1973); head made by W. Falkenberg. 24"; hand puppet.
Lent by Ontario Puppetry Association.

THEATRE SANS FIL (1971–present)

- 103 **Ciel Bleu (Blue Sky)** from Théâtre Sans Fil's production of *Ciel Bleu prend femme (Blue Sky Takes a Wife)* adapted from an Ojibwa legend (1977); composer: Pierre Voyer, designer: Fanny. 72"; rod puppet. Production illustrated in essay, p.34.
Lent by Théâtre Sans Fil.

- 104 **Tosox** from Théâtre Sans Fil's production of *Le corbeau blanc (The White Raven)* adapted from a Tsimshian legend (1978); composer: Pierre Voyer, designer: Fanny. 120"; rod puppet.
Lent by Théâtre Sans Fil.



Courtesy of Théâtre Sans Fil

TOM TICHENOR (b.1923)

- 105 **Carrot Top and Horrible Henry** from *Carnival* (1961), a Broadway musical produced by David Merrick. 24"; hand puppets.
Lent by Tom Tichenor.

JOHN AND LOUISA TILL
(active c.1870–1910)

- 106 **Poster for Till's Marionettes** (late 19th century). 83" x 42"; letterpress. Illustrated in essay, p.28.
Lent by James & Jean Eastland.

NIKKI TILROE (b.1941)

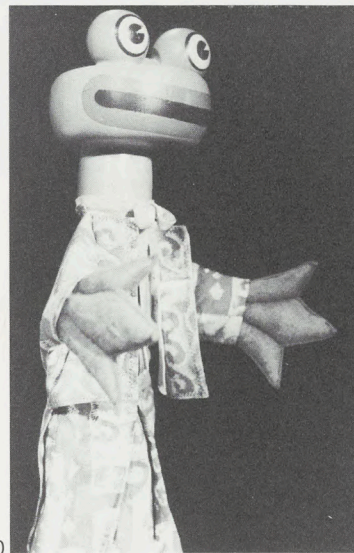
- 107 **Archie the Frog** from Frog Print Theatre's production of *The Frog Who Wasn't* (1979). 15"; hand puppet.
Lent by Frog Print Theatre.

AURORA VALENTINETTI
(active 1948–present)

- 108 **Cousin, Death, Everyman, Five Wits and Kindred** from Valentinetti Puppeteers' production of *Everyman* (1968); composer: Peter Hallock. 60"; rod puppets. *Everyman* illustrated in essay, p.43.
Lent by Aurora Valentinetti.

JOHAN AND ALISON VANDERGUN
(b.1948; b.1944)

- 109 **Two Clowns** from Lampoon Puppettheatre's production of *Clowning Around* (1972). 13", 18"; hand puppets.
Lent by Ontario Puppetry Association.



Courtesy of Ontario Puppetry Association

DORA AND LEO VELLEMAN
(b. 1916; b. 1917)

- 110 **Max Koax** from Canadian Puppet Festivals' production of *Fignewton Frog and Dora* (1958). 22"; hand puppet.
Lent by Ontario Puppetry Association.



116

Courtesy of Mississippi Authority for Educational Television

80



117



112



114

81

A. WALKER
(active mid 19th century)

- 111 Broadside Announcement** (1855). 18" x 8¼"; letterpress. Illustrated in essay, p.21.
Lent by Jay Marshall.

ALFRED WALLACE (b. 1914)

- 112 Two-Faced Senator** (1949). 25½"; hand puppet.
Lent by The Detroit Institute of Arts,
Gift of the Artist.

BUD WERTHEIM (b.1926)

- 113 Dragon and Knight** from Unstrung Puppet Theater's production of *The Legend of Longeth* (1963). 27", 14½"; rod puppet, rod and wire puppet.
Lent by Bud Wertheim.

114 ERNEST P. WOLFF
(active 1930–1970)

Carmen and Toreador from *Carmen*, **Aida and Radames** from *Aida*, **Brunhilde** from *The Ring Cycle* and **miniature of the Lyric Opera Curtain** from productions by the Chicago Miniature Opera (1930–1950). 14½", 15", 14¼", 15½", 16½"; rod puppets. Production illustrated in essay, p.44.
Lent by Chicago Historical Society,
Gift of Mrs. Ernest P. Wolff.

WILLIAM WOOD
(active c.1880–1908)

- 115 Ventriloquist Poster** (late 19th century). 30" x 18¾"; color lithography.
Lent by Alan G. Cook.

PETER AND JARMILA ZAPLETAL
(b.1945; b.1945)

- 116 Beast and Beauty** from Mississippi Center for ETV's production of *Beauty and the Beast* (1973); designer: Jane Puryear. 24", 21"; rod puppets.
Lent by Mississippi Center for ETV.

117 RENE ZENDEJAS (b.1927)

Red Eye from Bill Cosby television special *Return to the Land of Oz* (1977). 16½"; rod puppet.
Lent by René and His Artists Productions.



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Lady Macbeth, Macbeth and Macduff from Martin and Olga Stevens production of Shakespeare's *Macbeth*, 1947. Collection: Alan G. Cook.

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